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NATIONAL CONFERENCE TO IMPROVE THE EFFECTIVENESS OF STATE SUPERVISION OF MUSIC.

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CONFERENCE PRESENTATIONS AND PRODUCTIVE CONFERENCE INTERACTION BETWEEN STATE SUPERVISORS OF MUSIC AND DELEGATES FROM STATES WITHOUT A STATE SUPERVISOR WERE REPORTED. FOR THE STATE SUPERVISORS, THERE WERE CONFERENCE SESSIONS DEVOTED TO "IMPROVING THE EFFECTIVENESS OF THE OFFICE OF STATE MUSIC SUPERVISOR." SUGGESTIONS WERE ALSO OFFERED TO DELEGATES FROM STATES WITHOUT A STATE MUSIC SUPERVISOR. THERE WERE JOINT MEETINGS TO DELINEATE SOME OF THE NEWER CURRICULUM DEVELOPMENTS IN MUSIC. FINALLY, RESEARCH OPPORTUNITIES OF GENERAL AND SPECIFIC NATURES WERE RELATED. (GC)

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NATIONAL CONFERENCE TO IMPROVE THE EFFECTIVENESS OF STATE SUPERVISION OF MUSIC

Cooperative Research Project No. ~~S-436-65~~

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January 1966

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Many of the particulars of preparation for the conference were handled most capably by Vanett Lawler and Gene Morlan of the Music Educators National Conference and Paul Van Bodegraven, Chairman, Department of Music Education, New York University. Harold W. Arberg, Music Specialist, Arts and Humanities Branch, U. S. Office of Education, not only provided valuable assistance in the preparation of the research proposal, but also in implementation of conference details.

Finally, a debt of gratitude is due New York University and the U. S. Office of Education. Without their financial support and other assistance, this project would not have been possible.

Roger P. Phelps

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CHAPTER I

DEVELOPMENT, SCOPE, AND ORGANIZATION OF THE CONFERENCE

Origin

Statistics which appear frequently in local newspapers and other media indicate that **musical** instruments, records, and other items are being purchased by the American public in ever-increasing quantities. Paradoxically, on the other hand, various curricular pressures, scheduling, and other emphases in recent years have resulted in diminished, and, in some cases, inferior programs of music. These have combined to present the supervisor of music at state and local levels with some acute problems In states where there has been no spokesman for music in the state education department, discriminatory legislation has sometimes been proposed, and in some instances passed, which adversely has affected the music teaching profession. On the other hand, state supervisors frequently have felt that they have been handicapped in implementing what they have been hired to do at the statewide level.

Within the past twelve months unparalleled strides have been made by both the federal government and private foundations to help raise the status and support for music in this country. President Lyndon B. Johnson, on September 29, 1965 signed into law legslation to establish the National Foundation on Arts and Humanities. On October 22, 1965 the Ford Foundation announced a grant of $85,000,000 to symphony orchestras in this country on a matching basis. The passage of Public Law 89-10 on April 10, 1965 also portends another area of endorsement of which music may take advantage. These examples, plus numerous others, well known to the reader, point out that there is a comforting increase in the underwriting of music and the arts in general Thus it appears inevitable that the role of music supervision at both state and local levels will assume even greater importance in the future.

The Problem

Relating to these developments, the problem of this study was twofold: to discover ways to improve music instruction in states which have a music supervisor and to identify ways in which the supervision of music may be made more effective in states not employing a state supervisor of music. Music educators generally seem to be cognizant of and sympathetic to the urgency of taking advantage of potentialities before them and desirous of making music the "universal language" that many of them for years have been telling their students it is, but without much tangible assistance to prove it.

State supervision of music was first instituted in 1915 in Pennsylvania.[1] At the time of this report 23 state departments of education employed one or more persons to coordinate and supervise the musical activities of their respective states.[2] Geographically they represent an inequitable distribution, with 16 of the 23 states being located east of the Mississippi River. Evidently Horace Greeley's time-worn injunction was heeded, because 9 of the 12 states without a state supervisor of music which sent delegates are located west of the Mississippi River.

Objectives of the Study

Relating to these developments, the objectives of this study were identical with the fourfold listing contained in Appendix A of the contract for this research proposal, namely to: (1) improve the effectiveness of the office of state supervisor of music in states where the position currently exists, (2) assist state departments of education where presently there is no state supervisor of music to institute this office, (3) develop broad curriculum guidelines emphasizing new approaches to music education which will be applicable from kindergarten through the twelfth grade in all states, and (4) determine areas and procedures of needed research in music education pertaining directly to music supervision at state and local levels which may be carried on at the local or state level by state departments of education.

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[1] Clarence J. Hesch, editor, State Supervision of Music (second edition; Washington, D. C.: Music Educators National Conference, 1962), p. 42.

[2] Appendix B identifies the state supervisors of music.

Specific Issues

States which have a state supervisor of music usually have been more fortunate than those without one for reasons which will be enumerated later in this report. There are, however, problems which state supervisors of music have been facing for some time which lend themselves to group interaction. One of these is the matter of content for curriculum guides in music. State supervisors of music have been instrumental in seeing that these guidelines have been written and implemented in their respective states. In recognition that educational philosophies and policies are in constant flux, however, much still remains to be done in this regard. The first specific problem of this project, then was to study, through group interaction, some of the most critical issues facing state supervision of music.

Due to the pronounced mobility of this nation's population--approximately ten million changing their place of residency each year--many music teachers find youngsters entering their classes who have had little or no previous exposure to music. Sometimes these children come from a state where there has been little or no state supervision of music to one where both instruction and supervision have been of a high caliber. A second specific problem, thus evolved, in trying to determine who was responsible for music supervision in states where no state supervisor was employed and how instruction and supervision might be improved in these states.

Because of local conditions and the prevailing concept in government of "states rights," a specific course of study in music which would universally be accepted by all states would neither be practicable or advisable. Yet, it was recognized at the outset that there might be practices or techniques in music education which need to be eliminated and others which should be instituted in the public schools. This became the third specific problem of this study.

In a study such as this one, if it is to be beneficial, attention must be focused on needed research which evolves as a result of group interaction. Research workers in music education must then be made aware of these in order that they may diligently seek solutions. Thus a fourth specific problem was revealed.

Finally, it was realized that there could be beneficial results, especially in states where there is no state supervisor of music, from dissemination of the proceedings of this conference. Ways to best accomplish this resulted in a fifth specific problem.

Related Research

The number of research studies and items of related literature pertinent to the state supervision of music is not numerous. These materials are listed in Appendix A.

Conference Preparation

Prior to the conference the project director invited Floyd T. Hart, Chairman of the National Council of State Supervisors of Music, to submit a list of problems which members of his group deemed in need of attention. From those presented five were selected as being possible for postulation, isolation, and study at the two-day conference which subsequently was held. It seemed prudent to obtain consultants in four areas. Accordingly, the following authorities, all widely known and respected professionally, were chosen and subsequently served in their respective areas as follows: Carroll A Rinehart, Supervisor of Elementary Music, Tucson (Arizona) Public Schools, Elementary Music; Maurice C. Whitney, Coordinator of Music, Glens Falls (New York) Public Schools, Secondary Music; Samuel T. Burns, Professor of Music, University of Wisconsin (Madison), State Music Supervision; and Ray E Reid, Division Superintendent, Arlington County (Virginia) Public Schools General Administration and Supervision. Fortuitously, each of the consultants represented a different geographic region of the country.

All necessary arrangements for the conference, including invitations to state supervisors of music, housing, locations of easily accessible eating facilities, meeting rooms for conference sessions, identification badges, etc. gratuitously were handled by staff members of the Music Educators National Conference.

New York University, in addition to serving as fiscal and sponsoring agent for the project, provided the director with clerical, mailing, and other assistance and permitted him to take necessary trips to Washington to finalize details of the conference at no expense to the project, including the preparation of an individual packet for each person attending, position papers, and other materials.

Each of the 23 state supervisors of music was invited to attend the conference based on the prevailing expense reimbursement arrangement for projects of this type. In addition, a personal letter was sent by the project director to the chief state school officer in each of the 27 states which did not employ a state supervisor of music at the time of the study inviting them to send a delegate, at their expense, to attend the conference. Indicative of the interest in and significance with which the conference was regarded, delegates from 12 states without a state supervisor of music attended as a result of this invitation, namely: Arizona, California, Indiana, Kansas, Maryland, Minnesota, Nebraska, North Dakota, Oregon, Rhode Island, South Dakota, and Washington.

Prior to the conference the project director deemed it advisable to organize the meetings on the basis of two groups selected by a random arrangement. A chairman and a recorder for each group were appointed by the conference director.[3] Interaction of the groups was preserved both by these recorders and by magnetic tape recording. These comments, plus position papers by consultants and guest speakers,[4] form the basis for the report which follows in subsequent chapters.

Structure

The possibility of achieving better coordination through the interaction of state supervisors of music and delegates from other states assembled in conference seemed to be the most practical and effective manner to study the entire problem of state music supervision. The excellent facilities at the National Education Association Center in Washington, D. C. graciously were made available for this purpose. Held in the Horace Mann Room of this edifice on August 22-23, 1965, the National Conference to Improve the Effectiveness of State Supervision of Music was the first of its kind in music. It was structured as follows:

PROGRAM

Sunday, August 22, 1965

1:45-2:00 p.m.	REGISTRATION	Horace Mann Room Foyer
2:00-2:30 p.m.	OPENING SESSION Introductory Remarks	Horace Mann Room

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[3] Appendix C contains these groupings.

[4] Program participants are listed in Appendix D.

Roger P. Phelps, Conference Director

Paul Van Bodegraven, President, Music Educators National Conference

Harold W. Arberg, Music Specialist, U S Office of Education

Vanett Lawler, Executive Secretary, Music Educators National Conference

Floyd T. Hart, Chairman, National Council of State Supervisors of Music

Introduction of Conference Consultants

Introduction of State Supervisors of Music and State Delegates

Introduction of Group Chairmen and Recorders

2:30-3:30 p.m. GENERAL SESSION I — Horace Mann Room
Presentation of Position Papers

"A Design for Elementary Music Education"
Carroll A. Rinehart, Tucson, Arizona

"Current Trends in the Secondary Music Curriculum"
Maurice C. Whitney, Glens Falls, New York

"Guidelines for the State Supervision of Music"
Samuel T. Burns, Madison, Wisconsin

"How the State Music Supervisor Can Help Strengthen the Local School Music Program"
Ray E. Reid, Arlington, Virginia

3:30-3:45 p.m. BREAK

3:45-5:15 p.m DISCUSSION OF POSITION PAPERS — Horace Mann Room

5:15-7:00 p.m. DINNER

7:00-9:00 p.m. GROUP SESSIONS I

Group A — Horace Mann Room, North
Topic: "Improving the Effectiveness of the Office of State Music Supervisor"
Consultants: Samuel T. Burns and Maurice C Whitney

Group B — Horace Mann Room, South
Topic: "Music Instruction in States without a State Music Supervisor"
Consultants: Ray E. Reid and Carroll A Rinehart

Monday, August 23, 1965

8:30-9:45 a.m. GROUP SESSIONS II

Group A — Horace Mann Room, North
Topic: "Development of New, Broad Curriculum Guidelines in Music Education, Grades K-6"
Consultants: Carroll A. Rinehart and Ray E. Reid

Group B — Horace Mann Room, South
Topic: "Development of New, Broad Curriculum Guidelines in Music Education, Grades 7-12"
Consultants: Samuel T. Burns and Maurice T. Whitney

9:45-10:45 a.m. GENERAL SESSION II — Horace Mann Room

"Title III of Public Law 89-10"
A. Neal Shedd, U. S. Office of Education

10:45-11:00 a.m. BREAK

11:00 a.m.-12 noon GENERAL SESSION III — Horace Mann Room

"Title V of Public Law 89-10"
Kenneth M. Parsley, U. S. Office of Education

12 noon-12:45 p.m. GENERAL SESSION IV — Horace Mann Room

"Accreditation and the State Supervisor of Music"
Frank Crockett, State Supervisor of Music, Atlanta, Georgia

12:45-1:30 p.m. LUNCH — NEA Cafeteria

1:30-3:30 p.m. GROUP SESSIONS III

Group A — Horace Mann Room, South
Topic: "Music Instruction in States Without a State Music Supervisor
Consultants: Ray E. Reid and Carroll A. Rinehart

Group B — Horace Mann Room, North
Topic: "Improving the Effectiveness of the Office of State Music Supervisor"
Consultants: Samuel T. Burns and Maurice C. Whitney

3:30-3:45 p.m. BREAK

3:45-5:00 p.m. GROUP SESSIONS IV

Group A — Horace Mann Room, South
Topic: "Development of New, Broad Curriculum Guidelines in Music Education, Grades 7-12"
Consultants: Samuel T. Burns and Maurice C. Whitney

Group B — Horace Mann Room, North
Topic: "Development of New, Broad Curriculum Guidelines in Music Education, Grades K-6"
Consultants: Carroll A. Rinehart and Ray E. Reid

5:00-5:45 p.m. GENERAL SESSION V Horace Mann Room

"Implications of Research for Music Supervision"

Discussion of Title IV (Amendment to Cooperative Research Act)
    Harold W. Arberg, U. S Office of Education

Discussion of Needed Research Relating to Music Supervision
    Roger P. Phelps, Conference Director

5:45-6:00 p.m. SUMMARY AND CLOSING REMARKS Horace Mann Room

Conference Director

6:00 p.m. ADJOURNMENT OF CONFERENCE

CHAPTER II

THE MUSIC CURRICULUM IN TRANSITION

Surrounded by a fast-changing scientific, economic, and political world, it might seem logical to expect that music education too would be swept along by the winds of change. Man, however, being the creature he is, by natural instinct constantly is seeking security, and not always is willing to make changes just for the sake of conformity. The music curriculum, in particular, has come under fire recently because of a general reluctance by many music educators to adopt newer concepts and philosophies which are concerned with practical learning through actual participation. At a conference such as this one, any subsequent changes in methodology conceivably could be the result of evaluation showing that current procedures and methods now are highly ineffective. As stated in the initial chapter of this report, one of the conference objectives was to identify new guidelines which have proven effective in improving instruction by those who have developed and/or utilized them.

Although the curriculum should not be considered as dichotomous, rather one which ideally is articulated from kindergarten through the twelfth grade (and even beyond), to best achieve the goals of the conference, this chapter has been divided into two categories: elementary and secondary

Elementary

The initial position paper was presented by Carroll A. Rinehart, Supervisor of Elementary Music in the Tucson, Arizona Public Schools Entitled "A Design for Elementary Music Education," his presentation follows:

The city of Tucson, Arizona is surrounded by four ranges of mountains For many years I have climbed in the mountains. Each time my wife and friends would ask, "Why do you climb?" I would reply, "I don't know, except that I have a feeling once I reach the top." In February of this year, as I prepared for the Western Division Music Educators Convention, I suddenly became immersed in excessive detail work. Upon a sudden impulse I decided to climb one Saturday morning. I selected a modest peak and began the ascent. As I climbed I was aware only of the obstacles that were in my way: the weariness of my muscles; the steepness of the incline; the small rocks that churned under my feet and seemingly drew me back down the mountain; the large boulders that I had to climb over; the clumps of cacti that I had to circumvent; the dryness of my mouth; and the excessive heat of the sun. Finally I reached the top and as I paused there, a cool breeze struck me, and I turned to identify all the obstacles that I had been so conscious of on the upward climb. To my amazement I could not identify one of the obstacles. Each seemingly melted into a vast design that spread below me on the desert floor. Suddenly I had a compelling spiritual experience--for a moment I became ONE with all time and space. I saw the design of life in a dimension as I had never before experienced it. Suddenly it did not matter whether I lived 15 years, 50 years, or 150 years, in terms of this design; what mattered was what I did with my time. I here resolved that everything I did must be a positive thrust for life. I looked off to another peak and tried to imagine what the design would be from that position, and I saw, rising from the hillside, the obstacles that I would have to overcome before I could see the design from the higher peak. I realized that to see designs one must overcome obstacles and that the obstacles are but a part of the design.

As I descended I began to realize that much of life is spent in overcoming obstacles. How many people really stop to look down upon the design? Education, as a facet of life, is like climbing the mountain. Do we in education really stop to look for the design? Or do we keep ourselves so close to overcoming the obstacles of learning, the letter names of lines and spaces, the manipulation of alternate fingerings, or the many other "obstacles" of music education that we never stop with students to find a DESIGN? What is the emerging design for elementary music education, or for all of education perhaps? From the top of the mountain where I now stand this is what I see:

We are confronted with a world society in which the greatest constant is change. With the evolvement of modern technology, change is coming with ever increasing rapidity. This change brings with it many advantages to our society; it also requires that we take an honest look at our society and its needs, and how the various agencies within the society can best function for the good of that society.

Communication skills, in the technical sense, are the most fantastic advancements of the age. Telstars instanteously can bring us in communication with peoples all over the world. Information that takes as much as seven and a half hours to feed into a machine that can transmit the information anywhere in the world in a couple of minutes. Coded signals, fed into a transmitter somewhere in the world can activate another machine, which selects all data pertinent to the owner of the coded signal and transmit the information back to him. Pictures can be sent millions of miles of things never before seen by man. Scientifically we have advanced but socially we have grown little. The social evoluation or revolution in the near future will far surpass the social growth following the development of the printing press. How can we prepare for the change?

Scientific change with the development of automation already has had its great effect on our society. Wise use of time increasingly will be important. Man's knowing how to use his time in a truly creative sense will be his greatest source of security. Running the danger of an ever widening gap between the economically and culturally priviledged and the deprived, we must give increasing cognizance to such statements as that of Dr. Leland Jacobs at the NEA 1965 Convention as reported in the July 16 NEA Reporter who said: "Ours is, above all else, a time marked by quest for human dignity--human dignity for developing nations, for the economically deprived, for groups with inequities to be wiped out, for all individuals." Jacobs further stated, "It is the role of the teacher of the arts and humanities to teach with practices that square with the intent and nature of the content. The teacher needs to stimulate thought, build upon divergence in thinking, and develop critics and creators rather than regurgitators and imitators."

Let us raise some basic issues. What is the most basic purpose for which a school or any social institution exists? It is not just to teach music, art, arithmetic, reading or any other subject matter oriented materials. From the top of my mountain I see the design of the school as a laboratory wherein the individual can interact with his environment, and through the interaction, find himself. Only through his ability to give himself in interaction with another person or to an experience can he find what he is and what he can in turn give.

What are some of the factors then that can contribute to this interaction? How does change in an individual or within a group take place? The most significant change takes place when there is the highest degree of involvement The greatest degree of involvement is accompanied by enthusiasm among the members concerned Enthusiasm grows out of a climate of success. Successful experiences require a degree of mastery of tools and the medium of the work The achievement of successful experiences embodies certain assumptions:

1. Wise use of resources For many years we have, because of administrative expediency adopted structures, hired personnel, purchased materials to fit the structure, and then basically stated, "Function the best way you can within that structure." Teaching is a matter of sharing that which you value and love. Yet we constantly ask teachers to share that which they possess not. Because they have not the "tools" for sharing, they cannot have success, because they do not taste of success, they have no enthusiasm, because they have not enthusiasm they cannot involve children in vital experiences, because there is no involvement there is little or no significant change. How much better it would be if, instead of beginning with a pre-conceived structure, we would, as individual school faculties, assess our resources and then evolve a structure which would create for our students the most vital experience that could be available to them. This might mean that we would have self-contained classrooms, though the most vital experiences are not guaranteed by the

self-contained program; it might mean team-teaching, although team teaching does not guarantee vitality unless those involved in it are personalities that reinforce and support each other--imagine team teaching with a person to whom you could not relate; or it might mean exchange of classes or some other type of organization: each school because it has unique resources might be uniquely organized. So long as we strive to achieve the vitality of the experience for the students and a feeling of success for the teachers we have contributed greatly to a program as administrators. As we experience technical growth, we, as a profession, need to be creatively participating in that growth. We have had phonograph recordings for years but I doubt that we really have begun to get the potential that exists within them. Television offers untold possibilities but have we really taken the best from our teaching techniques and then using the real potential of the medium used television to its greatest advantage? What will the potential of the Westinghouse Video-Disc mean to music education? My experience is that we continually teach pretty much as we were taught and we aren't as far beyond the printed page as we need to be.

2. Wise Use of Time. We continually talk about individual differences in children but, probably because of administrative expediency, we run every child through the same schedule. We have wronged the child, first by not allowing him the time necessary to develop each area of skills as needed, but secondly, we have not allowed him the responsibility for his own use of time. We have continually said "Practice one hour a day" and

have imposed arbitrary standards upon him rather than allowing him to develop a value for his use of time. In so doing we have denied him one of the greatest lessons of life--how to live with the fruits of his efforts and the use of his time. A good example of this is what happened to my own daughter at one point in her experience. She had taught herself to play the flute as a third grader. When she became a fourth grader she joined the instrumental program in our school. One day she came asking me to sign a card which was to be returned to her teacher. The card was a record of her practice schedule and stated that if she practiced 300 minutes a week she was eligible for a 1 or "A", 200 minutes a 2 or "B". I turned to her and stated, "Take this back to your teacher and tell him that your father refuses to sign this card for these reasons: First, it is up to you whether you want to play the flute or not. We are pleased that you do play the flute but we would love you just as much if you didn't. Secondly, only you can decide how well you want to plav the flute. Thirdly, once you have decided how well you want to play you must budget your time to achieve what you want and finally you will have to live with the results of your efforts and your use of your time." The responsibility for our own wise use of time is important in the development of a self-concept. I'm not nearly as concerned about the amount of time spent as I am concerned with what happens during the time used.

3. Valid Content of the Curriculum. I propose not to get involved here with whether we have art songs or no art songs, contemporary or folk music or any other specifics concerning music materials and their content. As a music supervisor, I am concerned with

assisting teachers and students to have a vital experience with whatever materials they may use. We must keep before our people the best forms of music possible but remembering that this always must be tempered by what can be a successful and vital experience for our students and the teachers I do become somewhat concerned when I think of some self-contained classroom teachers trying to teach a Bartok, Stravinsky or Dello Joio composition when they have difficulty in making "Home on the Range" a vital experience for the students. I have a close friend in Tucson who can make the music of the American Cowboy really come alive for his students but to date we've had little success in helping him to utilize literature much beyond this point, due in part to his own individual interests and skills. I am concerned with keeping a growing edge to the musical learnings, keeping the learning part of the experiences discovery-oriented, fused with imaginative involvements. Discovery and imagination-oriented not only for the excitement coming through the involvement in the music but also because it forms the basis for a creative approach to life We must ever expand our horizons to include the musical literature of all people. If one cannot have a direct interaction with another people then the next best thing is to know them through their arts, which are the essence of the culture of the people My having learned African songs, having tried to imitate their rhythmic patterns in all their complexities, has helped me to a new level of appreciation of the people of Africa But even this is not enough. We may know all about the people of Asia and Africa, but unless, within the context of our curriculum, all subject matter is taught within the framework of human interaction, we will not be able to fully relate to people of differing cultural backgrounds. The techniques of human interaction must be an integral part of the total educational experience.

4. Valid Evaluative Process. Any evaluation ultimately should be for the purpose of improvement. We might ask ourselves if the methods of evaluation employed really contribute to an improved instructional program? Each time we relate to another person we pass judgments. How these judgments are used become critical factors--we may use them positively for growth, or we may use them negatively for possible destruction In the final analysis, as a supervisor, what I think about how well a teacher in the Tucson Public Schools is doing is of little consequence What really is important is how the teacher and children feel about their relationships Is their relationship meaningful? My only purpose for evaluation is to help the teacher and students to greater success. One of the most important rights which we should afford each other is THE SACRED RIGHT OF FAILURE. All learning does not come through success Momentary lack of accomplishment does not mean failure. We must come to be concerned, not with where people fall on some extrinsically imposed standard, but with their development of the values which will contribute to their life. How often we see classrooms concerned more with the mechanics of reading, where students rate by some national standard, than they are with the feeling and beauty of words, by the ability of a word to communicate a feeling about someone or something, or to express some great truth which can contribute to a richer, fuller life We must discover ways of measuring values and reporting, in a meaningful way, this information to those interested

5. Breadth of the School Interesting studies have proven the importance of pre-school experiences. Operation Head Start, while a step in the right direction, is not begun soon enough. Benjamin Blum in Stability and Change in Human Characteristics reports that by the age of four or five, for many it already is too late. We have known for years the importance of this pre-school period but as educational forces we have done virtually nothing. All of us have observed the differences in students that flow through differing home environments. Someof our greatest problems in our society are not restricted to our economically deprived. We must come to the point in our society when all social agencies broaden their function and begin with the child and his earliest environment. Elementary public schools must cease to be a depository for children from five or six years to twelve years of age. They must become resource centers through which the constitutents of the area can have resource help regardless of their age. We must take a look at how music can become a vital resource in this new dimension. Music can be an important instrument through which better human relationships can exist. What song I sing isn't nearly as important as the fact that we've sung together and that THROUGH A song I've shown that I care

6. A Search for Vitality. A part of the vitality of an experience is in the search for a way of relating to the experience. When things fall into a ROUTINE they easily become dull and uninspiring. We must, in Music Education, continually try new materials, new techniques, new organizational patterns in our teaching. It is in the search that we find the greatest excitement and vitality. Through vital enthusiastic involvement will flow the significant changes for the future.

In closing I would like to quote from my greatest source of inspiration for educational philosophy. Kahlil Gibran in his book The Prophet says: "No man can reveal to you aught but that which already lies half asleep in the dawning of knowledge. . . . The teacher who walks in the shadow of the temple, among his followers, gives not of his wisdom, but rather of his faith and his lovingness. . . . If he is indeed wise he does not bid you enter the house of his wisdom, but rather leads you to the threshhold of your own mind. . . . The astronomer may speak to you of his understanding of space, but he cannot give you his understanding . . . The musician may sing to you of the rhythm which is in all space, but he cannot give you the ear which arrests the rhythm nor the voice that echoes it . . . And he who is versed in the science of numbers can tell of the regions of weight and measure, but he cannot conduct you thither. . For the vision of one man lends not its wings to another man. . . And even as each one of you stands alone in God's knowledge, so must each one of you be alone in his knowledge of God and in his understanding of the earth."

As educators, we must select a mountain that we will climb. As we search for the NEW DIMENSIONS IN MUSIC EDUCATION or for that NEW DESIGN, we must remember that the obstacles in our way must be overcome before we can see the design. We must remember that, as we look upon the design, each obstacle is but a part of the design. What we see from the top of the mountain will be determined by what we are ready to see. Only that will be revealed to us which already lies half asleep in the dawning of knowledge. The new Dimensions or Designs of Music Education must begin within each of us.

The ensuing interaction which followed between Mr. Rinehart and the other consultants and the assembled conference participants added further to the elucidation of the topic.

Philosophically, it was agreed that professional music educators still continue to emphasize the necessity of teaching musical concepts through music learning experiences in the following ways: (1) looking at the music needs of the students in today's world society, (2) setting up objectives for the school, and (3) setting up objectives for music in the school.

The rationale for teaching music was explained in terms of: (1) the validity which it has as an intrinsic learning experience in the realm of the fine arts,(2) its utility as a public relations tool, and (3) an interaction with other people which comes through an understanding of music.

Concurrence was manifest regarding the emphases which might lead to changes in music education, being predicated on: (1) an analysis and synthesis of the musical needs and capabilities of children, (2) an identification and enumeration of the musical experiences which can assist a student to be cognizant of his cultural heritage and to enable him to develop his personal powers of musical creativity, and (3) development of a curriculum in which opportunities exist for learning and attention is given to a diverse and balanced curriculum.

Floyd T. Hart observed that:

> there is a variation in curriculum guides from state to state Some are specific in detail regarding what is to be taught, and how. Others are of a general nature, with philosophies, etc. without much detail. Even the idea of school organization by a K through 6 plan is being challenged in Delaware, where two schools now are on a 4-4-4 plan. Change definitely is in the offing.

Carroll A. Rinehart rhetorically inquired what the curriculum patterns appeared to be, then in response stated that music educators must ask themselves these questions:

What is it we are really trying to do for children? I see too much imposition of materials that aren't very meaningful to children. I see us trying to adhere to some organizational structures in our schools that are completely outmoded; unrealistic in which no experiences can flow because teachers have not the skill, the technique, and all these things to make it work. And then I see reports in which other people get together and say we must have contemporary music. In general education we have people hanging on to this "monster"--this so-called thing of the self-contained classroom and the things are not compatible I think we really have to start deciding what it is we want to do for youngsters and then see what the resources are that we have that can accomplish this. This is not the way we have been functioning in the past. We have had platoon, self-contained, then team teaching. None of these is really what we are after. We are after an experience for children through which they can have a vital experience which contributes to their growth.

Ray E. Reid then noted somewhat divergently, that:

Music is something not quite recreational, but it's a little better than recreational. The other extreme is a very technical aspect. The administrator is caught in the middle. We ought to decide what we really want to do. We have allowed ourselves to overstandardize to our own best interest. The organizational pattern is not of any great consequence except as some particular meets your specific needs. Organization is a very changing kind of thing and we are well along the way to be forced to change some of our organizational patterns because of the difference in the sophistication of youngsters This will be one of the major factors in determining what kind of an organization we operate within. Elaborating on his previous comments, Carroll A. Rinehart remarked:

We are trying to develop greater sensitivity on the part of our young people to the art of music and at the same time to develop the ability to relate with other people. The techniques of human interaction must be an integral part of the total educational experience. The imposition type of things we have done in the past must change In addition to attainment of certain skills, we need to have this design of human interaction and the relationship of people through the art of music as one of the basic cores of what we are trying to accomplish.

Reviewing the changing philosophy of curriculum, Floyd T. Hart said: "The common thinking years ago was to have specific skills and attainments for each grade, then to make music an enjoyable thing. Later it was questionable whether any set skills were expected in any grade. Now we are seeking."

Noting the failure of some programs in the past, William S. English reported: "Youngsters have been turned away from music in the junior high because we have offered them no challenge." Reverting to the specificity of curriculum guides, Clarence J. Hesch queried, "How much, if any, of the skill development program need be in a state guide?" Representing California, which has no state supervisor of music, Keith D. Snyder added that the "process used in getting guides together (by committee work) is as valuable as the guide itself." Russell P. Getz, cautioning against too much generality, stated "Curriculum guides need philosophy and yet need to be practical at the local level." William M. McQueen reported there is a "need to be continually conscious of means and ends and head basically toward intrinsic values." "Curriculum guides are no good if they are not used," replied Alfred W. Bleckschmidt, who also emphasized the importance of involving as many people as possible in their development.

The purpose for which guides were written evoked considerable interaction. Russell P. Gatz, in opening the discussion, asked: "What can we put into this curriculum guide which is going to offer to the classroom teacher a fair degree of success?" Stressing the importance of experience and involvement, Carroll A. Rinehart emphasized that "We are asking teachers to involve children in something that they have never experienced. The guide should only be a point of departure." Then he queried "Can we keep the curriculum guide an open-ended situation in which we can adapt and make it functional within the social needs of our people--and the esthetic and cultural needs of our people?"

Musical growth in the elementary school was regarded as a dichotomy between standards on the one hand and skills on the other. Ernestine L. Ferrell observed that "a new and different approach now is being used in many colleges in the training of classroom teachers, namely that of learning skills and understanding along with the music."

Carroll A. Rinehart, however, circumspectly inquired:

> What are the needs that children have for growth to be ready for this world change which all of us are sensitive to? Then, what is the purpose for which the public schools exist to support these needs of the child? How does music function within the goals and objectives that we have set up to help supply this child's needs? If music or any art has any validity, then it has a validity in terms of human relationships. Just to have the music and to know about it is not enough. We have to be able to utilize the art of music in terms of relationship of people. We need to develop the techniques of relationship to people, which we haven't been concerned about.

Gladys T. Hopkins remarked that there should be "more attention to values in the elementary school along with skills." To which Carroll A. Rinehart stated that it was difficult to measure values. Speaking as a state supervisor of music, Joseph G. Saetveit was interested in the answer which might be given to the query "What is there in music which parallels the 'new math?'" Then he asked whether there "is anything new in the field of music."

Marjorie M. Coakley, in reference to the new music curriculum guide for Ohio, referred to the conceptual approach in the learning of music. She expressed anxiety

> so we don't cover so much material and still come out of it wondering what we have learned. We want children to know they've learned something every day and is transferable and useable every day. We view our music now in levels, primary, intermediate, etc. rather than in grades 1, 2, 3, etc. In acting as supervisor, I find that one of the most difficult things to do is to help others to become comfortable with different ways of teaching other than lecture.

In rejoinder, school administrator Ray E Reid replied: "As an administrator we want to know what you believe and what you can do. Also, whether or not you really get it done in your teaching. I think you are saying there is some doubt you want a very formal curriculum guideline that is very specific. Am I misreading you?" Ernestine L Ferrell responded: "I think we want specific skills, but we want something beyond that."

Concluding the discussion of curriculum guidelines, Ray E Reid befittingly stated:

> We need a curriculum guide in grades K through 6, as we do all along the line, but it doesn't necessarily to me as an administrator have to be the limits within which you approach your job, but it is, I think, a guideline. I'm more interested in children having the appreciation for music and knowing some of the skills of music than I am in how they get there.

Secondary

Maurice C. Whitney, Coordinator of Music in the Glens Falls City School District, Glens Falls, New York, proffered the second position paper. His presentation, "Current Trends in the Secondary Music Curriculum," ensues:

> Certain words seem to enjoy a temporary popularity in the language of educators. It will reveal my age when I admit that I remember when "Integration" and "co-relation" were such words. At the President's Conference on Education, held here in Washington last month, a word which cropped up repeatedly in addresses and discussions was "innovation."
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> Innovation results from applying creative imagination to situations where improvement is needed. Most innovation originates in the classroom, by the individual teacher; innovation is rarely the product of committee deliberation.
>
> Those charged with the improvement of instruction have a responsibility to discover instances of teaching innovation and to disseminate knowledge of those new ideas which seem to have value. A new idea may be anything from a useful gadget to a broad concept It may relate to flexible scheduling, improved teaching techniques, new curriculum offerings, or revision in existing offerings
>
> We have time-modules, language laboratories, library carrels, "new" math, new science curricula designated by various colors, and new methods of teaching reading to illiterates, but music education seems to lag behind in these developments. This may be both the cause and the result of the insecurity which music education is experiencing in many parts of our country. However, it is certain that we must apply our most imaginative thinking toward the improvement of the situation.
>
> There are many indications of concern over the present inbalance in the structure of the high school curriculum. This concern was recently expressed at the President's Conference on Education. Our present meeting here is another indication. Recent legislation, public statements by governmental officials and educational authorities,

and the changing picture in the schools, themselves, all offer further evidence. The establishment of arts councils and humanities foundations by state and federal agencies is a specific reflection of governmental concern. We New York State music teachers are proud that our state has pioneered in this direction. Our Commissioner of Education recently announced a cooperative project with New York City's Lincoln Center, to bring "live" performances to the high schools of our state--another milestone! It is true that music and art hold less important positions than other subjects in the structure of our state education department. However, we have been assured that the Commissioner has plans to rectify this situation

The most significant indication of concern for the fine arts will be found in the changing nature and status of music in the high schools.

Scheduling presents serious problems to school music, as the space race, the competition for college entrance, and pressures of special interest groups demand ever-increasing portions of the school day. In California, these pressures apparently have succeeded in pushing music out of the curriculum altogether, in grades 6, 7, and 8. However, California music educators seem optimistic that this imbalance soon will be corrected. We earnestly hope that the action of California's legislature does not represent a trend. It has successfully pointed out the impossibility of maintaining a balanced educational program when more and more mandated subjects are added to a six-period day.

In some schools, music rehearsals have been scheduled after school, before school, and during lunch periods. Such practices may be necessary as temporary expedients, but any growth of the idea should be resisted.

Some schools are trying to escape the scheduling straightjacket of a prescribed 45-minute period five times a week. More flexible scheduling offers problems to those who make up the schedule, but it is essential in an expanding curriculum. It seems to present the only way by which differences in the aptitudes, abilities, and needs of individual students can be served. New approaches to scheduling are responsible for a trend toward the reinstatement of such music courses as theory and music history, for the special benefit of students preparing for a career in music or music education. Flexible scheduling is a growing trend, and a highly desirable one

Last year, a conference on the uses of media in music education was held here in Washington, and many possibilities in this field were shown. The phonograph and the tape-recorder constitute our "stock-in-trade." Yet we have not begun to use the full potentialities of even these basic tools. Our programs for testing aptitude and achievement are haphazard and often unscientific. We tend to regard programmed instruction with suspicion, if not with hostility. The use of such media in music education is a "natural", but we again seem to be lagging behind other subjects in adopting it.

On the more positive side, we seem to be developing more clearly defined attitudes toward the total curriculum and toward music's contribution to it--attitudes which are emerging as curriculum trends First, there is growing concern over the use of school music primarily for entertainment and public relations purposes. Coupled with this is the growing conviction that our main purpose is to develop, in our pupils, discriminating taste and understanding. Second, there are increasing misgivings about the adequacy of a high school music program devoted exclusively to developing performance groups and performance skills. Related to this is a growing awareness of our failure to provide adequately for the large numbers of high school students who are not performers. This group includes many of our best young people who should be prepared for their role as intelligent "consumers" of music.

Reduced emphasis on the exploitative uses of school music will not be apparent from changes in the curriculum. But as conscience pricks more insistently, curriculum changes will come. Many high school bands already are de-emphasizing marching and football pageantry, with its dancing sousaphones, twirlers and meretricious music. The stage band seems firmly established as an auxiliary activity but, fortunately, it rarely becomes "the tail that wags the dog."

We must never apologize for performance, as a means of music education. The high-quality rendition of high-quality music is surely the most direct route to the achievement of our objectives. However, the objectives themselves are being reexamined and re-evaluated. Technical proficiency is assuming its proper role as a means, not an end In many schools, the rehearsal becomes a class for the serious study of the music performed. There are fewer cases like that recently reported of a high school boy who, asked what solo he was preparing, answered, "Grade six!" Further questioning showed that the student had no idea of the solo's title or composer or, presumably, of its musical content.

Finally, one of the most significant current trends grows out of the effort to provide for the high school non-performer. In Glens Falls, we feel that the most effective vehicle for this effort lies in the humanities course, when offered and scheduled as English and/or history. The program of today's college-bound student practically precludes the possibility of added electives. For this reason (and others), the humanities course seems preferable to an elective course in music history or music appreciation. Its main drawback springs from the fact that it is almost inevitably a team teaching project (of course, this is also one of its great virtues'"). A great deal of teacher time is needed for its preparation, as well as for its presentation. Participating art and music teachers must be granted relief from other duties. However, if the joint problems of teacher time, planning and scheduling can be solved, the humanities course offers an opportunity for music to contribute to general education in a highly significant way.

To summarize, some of the apparent trends in secondary school music education are (1) the use of greater flexibility in scheduling music classes and rehearsals, (2) an increasing appreciation of the possibilities of educational media in music teaching, (3) a growing conviction that music is an important element of general education only when its central focus is upon the appreciation of great musical literature, (4) a realization that techniques of performance are but a means to the end of this appreciation, and (5) a greater concern for our future music-lovers and educational and musical policy-makers who are not performers, as well as for our future professional and amateur music-makers.

A productive discussion of the many curriculum changes which are taking place all across the nation followed, especially of those related to music. The interaction circumscribed evolving developments which seem to be significant: (1) experiments with the teaching of music history and theory in conjunction with vocal and instrumental performance, (2) reactions to the book Music in General Education, published by the Music Educators National Conference, which provides a practical account of newer music curriculum developments in the public schools, (3) developing and testing curriculum guides on state and local levels through action research and in classroom settings, and (4) attempts by various states to bring balance into the curriculum through the requirement of music along with science, mathematics, social studies, language arts, and health and physical education.

An informal survey of conference delegates indicated that about one-third of the states represented required general music education for all students in grades 7 and 8 with music on an elective basis in grades 9 through 12. It was emphasized that adequate teaching personnel, space, time, materials, and equipment would be needed to develop a sound music education program for all students.

One of the ways in which music might be accommodated more effectively was listed as "flexible scheduling." Maurice C Whitney noted that New Trier High School in Winnetka, Illinois has been experimenting with a 13-period day of varying lengths, from 15 minutes to 1½ hours. William L Johnston commented that New Trier has been one of the "spotlight" schools around the country for many years. He reported on two other types of scheduling found in Illinois schools. Joliet and Plainfield are utilizing a daily period of 16 to 20 minutes. A 70-minute period is being used in Champaign, with classes meeting only 4 days a week, leaving one period free. This is scheduled diagonally across the week. A second type involves the "extra period." Under this plan students may or may not choose to take an additional class. Johnston stated that this usually was an "easy secret to flexibility."

Whether or not music should be required for every child in the secondary school evoked a lively discussion. Maurice C Whitney recorded an emphatic "no" to this and to the premise that music should be required in grades 7 and 8. He then discussed one of the more promising developments in education, namely the humanities course. Offered for the past four years in Glens Falls at the twelfth grade level in lieu of English and history, humanities courses meet two periods daily for one year. Including the subject areas of English, history, visual arts, architecture, drama, and dance, the humanities course is divided into five parts: common experiences (field trips, etc), music, visual arts, English or literature, and history. "We must," in the words of Whitney, "be concerned with the non-performer in the secondary school curriculum and the idea of music for the masses." He indicated that the idea of music for every child, formerly held by many music educators, violates the concepts of individual differences, aptitudes, and abilities. Emphasis should be placed on the student with ability. Whitney said: "I'm not sure that we can aim to get every student. I'm not sure that required music in grades 7 and 8 is an unmixed blessing. We need to decide which ones in 7 and 8 should have it. I believe there is a widespread tendency to let junior high performing groups serve in lieu of general music." Elaborating on the humanities course, he reported it would be evaluated through interviews with the teachers and with each person who participated. A query was directed to him, namely, "if participation in a musical activity is made elective for a non-performer, how can students be selected and how can those who would benefit from the course be reached?" He replied this can be done by the academic procedures already in use in the schools. To solidify his convictions about humanities courses, Whitney declared: "I think these humanities courses are great because they reach those students who are going to be superintendents of schools, members of boards of education, and members of state education departments who have wanted no part of music when they were in high school." Embellishing further, he noted that an expansion of the program will necessitate more teachers of music and art. Honors seniors chosen for the course take their examinations in English and history in January of their senior year--English and history are combined for two periods (back to back) beginning in September. During the second semester they are scheduled for and receive credit for English and history, although in reality the course is humanities. Apropos to an apparent waning of interest in general music at the secondary level, Alice A. D. Baumgarner lamented that the "way we have taught music has not been attractive to them. . . . Isn't part of our challenge what we are 'growing into' the program?"

The subject of music literature stimulated some lively interaction. Frank Crockett suggested that "youngsters are being short changed musically in many of our performance groups because of too many programs." Maurice C. Whitney reported "it is not as easy as it sounds to turn a rehearsal into a class in music theory and music history." James Andrews added that "students could have richer musical experiences if the literature were varied from year to year." William M. McQueen observed that "students learn what we expect them to and no more. . . . We have to continually decide what is a logical balance in our emphasis as teachers." J. Richard Warren then described a rather unique band rehearsal situation in Hialeah, Florida. One-fifth of the members at any given period are in class with another teacher studying theory in relationship to the music literature being studied in the band program. Thus the director works with only four-fifths of the group at any one time. He stated that the band had not depreciated musically because of this plan. G. Lloyd Schultz then related the exciting project of Stanley Linton, of Oshkosh, Wisconsin State College, with the Fox River Valley Curriculum Group. Delimited to choral music at present, Linton has been ferreting out choral materials appropriate for high school choral groups in which various theoretical and historical features will be exemplified. This material will be edited and prepared for more effective use, possibly as programed learning. Hopefully the items eventually selected will be used on an experimental basis in three or four schools to determine how much can be accomplished in exploiting these theoretical and historical aspects through actual performance. Schultz envisages this as at least a two-year program, with evolvement of a similar project in instrumental music soon to follow. "The idea is not new," he said, "we have as much responsibility to teach music history and music theory as part of the secondary choral program as we do voice." Arnold E Hoffman related that a group in North Carolina for the past two years has been assembling a guide for band and orchestra using these principles. Alex H Zimmerman, an observer from the Music Educators National Conference, told of some intriguing choral work by Robert Heninger at Point Loma High School in San Diego, California. Chorus members buy their music and mark it according to theoretical aspects significant in each of these three divisions: Renaissance and Baroque, Classical and Romantic, and Contemporary. In asserting that the students could analyze a motet, for example, Zimmerman ardently said: "This is the most enthusiastic course in that whole school. In the children's concerts by the symphony orchestra, three or four of the compositions performed were by choir members." He disclosed another program at Richmond, California in which a first-year teacher assembled the choral, band, and orchestra directors and worked out a plan whereby general music classes studied the music which the orchestra and band were rehearsing. Studying the music from an analytical standpoint, the orchestra and band prepared four concerts per year for the general music classes. So impressed was the principal with the first concert, that the entire school was required to attend the remainder of the concerts.

Turning to a discussion of credit for performing groups, Joseph G. Saetveit averred that none would be offered in New York State unless the organizations were "operated like a Regents class in English, mathematics, or science, in which there are assignments, homework, required outside work, and an examination given in those subjects." He previously reported that Regents examinations in music, which had been in effect for over 50 years, were dropped because "less than 1,000 students took the examinations and only one out of ten schools even bothered to give the examinations and three or four students in each school took them." Also bemoaning that there is nothing yet labeled as "new music," although there is "new math, new science, new languages," he said upon his return to Albany in September of 1965, he would be working with a committee which "will attempt to determine new directions and curriculum development in music." Alfred W. Bleckschmidt, relating some problems in Missouri relative to performance groups, stated: "The consensus of educators in our state is that band, orchestra, and chorus as now handled does not make them solid courses and thus not worth a whole unit. If we can show that they are organized like math, English, or other subjects, whereby you build a body of knowledge one year on another, I'm ready to say that it is solid and give it one unit of credit." Marjorie M Coakley asserted there is a required course of study in Ohio in each of the areas which receives credit. "Written courses of study at the local level," she continued, "have proven to be very helpful. The superintendent requires teachers to write the courses of study . . . there is great emphasis on balance, and music belongs in there to balance the educational program of all students. Ohio law," she stated, "requires that the curriculum must be a balanced educational experience for all children and must be available for all children." Robert Q. Crebo noted that local school boards in Montana may set up requirements for music activity or general music that may earn one unit of credit.

The state supervisor of music, it was pointed out by Joseph G Saetveit, is the logical person to give leadership so that all schools in a state will have required music in the secondary school He indicated this should not come about by legislation, but rather from the state education department. Citing the situation in New York State, he reported after assuming office 15 years ago he made a survey to determine how many schools were conforming to or ignoring the regulation of required music in grades 7 and 8. "In 1957," he added, "schools were told any of them which did not meet the requirement in seventh and eighth grade general music would have their state aid reduced from that of the secondary state aid to an elementary aid, and that was a difference of $88 per pupil. . . . To my knowledge no schools go without offering music in the seventh and eighth grades."

The interaction regarding required music in the secondary school persisted, spurred on by Samual T Burns who queried, "Is not the requirement of music in the seventh and eighth grades a mixed blessing, especially if it is distasteful to so many?" Elton A. Lamkin alleged "It is imperative that we reach the masses." Glenna M. Rundell then remarked "the satisfaction that comes from enticing young people into an element of exploring anddiscovering is important for teachers." Turning from the philosophical to the pragmatical, Elton A. Lamkin stated that 'music is suffering because of the lack of definite guidelines, not as to content, but guidelines that it be offered for half-year credit." Indiana's Donald L. Marketto remarked that "These rebellious students we talk about, are they not rebellious in other areas also? . . . How are we to know what good it is for them to be in this music course? Later there may be some good that will come out in their adulthood " Closing the discussion, Gladys T. Hopkins prudently pleading for required music at the secondary level, related that "Maryland is one of the few states where four different diplomas are possible for high school graduates, namely college preparatory, business, general, and vocational. Certain subjects are required, but as you go up the ladder you have less opportunity to take music than you would have in the junior high school."

By general concurrence, the question of required versus elective music in the secondary school was one which merited additional study and clarification. Although it transcends the scope of this conference, it is one, nevertheless, which state supervisors of music and music educators hardly can fail to overlook for long.

CHAPTER III

STATE SUPERVISION OF MUSIC

The state supervisor of music is in an enviable and favorable position to guide the musical growth and development in a state. The amount of influence which any one person may have in any given state is, of course, dependent upon several factors, many of which are extraneous to the stated objectives of this conference. The importance of strengthening relationships between state departments of education, colleges and universities, and local schools was emphasized throughout the conference. Affirmation was given to the essentiality of an interchange of ideas between the state supervisor of music and other staff members of the state department of education, professional music educators, associations, administrators, and college and university groups so a coordination of efforts might be the resultant.

It will be recalled from the first chapter that one of the objectives of this conference was to "Improve the Effectiveness of the Office of State Supervisor of Music." As a basis for this objective, administrative restrictions at higher levels frequently have precluded many state supervisors of music from functioning as effectively as they should. This obtrusion usually has been due to misunderstanding on the part of state departments of education on the one hand and failure of state supervisors on the other hand to keep those with whom they work and serve enlightened regarding their activities. Samuel T. Burns, one of the earliest state supervisors of music still living, affirmed that the state supervisor "must give some attention to his own image and must be aware of the importance of his place."

Since the responsibilities of a state music supervisor vary from state to state, it would be difficult to compile an exhaustive list at a conference such as this. The modus operandi of the conference, however, connoted an organization of this chapter into two phases: one of a direct nature, pertaining to specific responsibilities of a state music supervisor and the second, indirect, relating to accreditation.

Functions of a State Music Supervisor

Recounting some early trials and tribulations as well as some of the joys of state music supervision, past and present, Samuel T. Burns presented "Guidelines for the State Supervision of Music," the third position paper to be heard at the conference:

> In discussing these guidelines, I have chosen to present them as seven general statements, each accompanied by an example. I hope that the examples will serve to stimulate thinking as to how the guidelines might be applied to other state supervisory situations.
>
> By way of background, we should remember that there is probably no other worker in the field of music education who has greater potential to influence music activity in the schools than has the state supervisor of music. This arises partly from his being able to work through almost any agency that has any connection with music, and partly from his power to visit and observe, to advise, to set up committees, to call conferences, and to write. Along with these advantages, goes almost complete freedom to plan and carry out his own work.
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> This freedom can cause concern for the beginner, and the first guideline deals with the problem of getting started.
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> On my first day in Louisiana, I was presented to the state educational staff, given a desk and a secretary, but no suggestions, no directions, no routines. I very quickly discovered that no one was going to tell me what to do. Just how should I proceed?

The question suggests the first guideline:

1. A new state supervisor of music should have an ample period of time to get his bearings

A newcomer to a state obviously will not know the state's musical resources. Even one who has already worked in a state knows only a segment of the whole. Both should have a period to look around, to discover weaknesses and strengths, to learn who will accept help and cooperate, and who is self-satisfied and wants to be left alone.

Not knowing Louisiana at all I decided on a period of visitation to the superintendents of the sixty-six districts (the parishes) that make up the state school organization. I planned four visits a day; two parishes in the morning, two in the afternoon. In this way I would get over the state in approximately a month, and then could lay out the program of music.

Difficulties, however, began immediately. At the very first parish I visited, the superintendent was not in his office when I called at 8:30. He did not show up until 10:00. Even then he didn't want to talk about music. He insisted that I go to Rotary with him for lunch, and then to meet the principals of the schools. By the end of the first day, I was already three parishes behind schedule; by the end of the week, I had not visited the twenty parishes planned--I had covered only four.

When I reported my failure to the state superintendent, he seemed amused, and said he was glad I was getting a friendly reception. In response to my complaint that at that rate it would take most of the year to make my initial visits, he exploded, "What's the rush? That's the trouble with you damyankees. You're always in such a hurry. Louisiana has not had any music in its schools for twenty-five years and a few more months won't make much difference. Go on with your visits to superintendents; stay with them as long as they want you, and after a few months we'll set up a program."

So for five months, I did little but visit. I announced no firm program, but attempted to discover what ideas others had. I started a card catalogue with a card for everyone I met; when and where I met the individual, what he looked like, what we talked about, and ideas about music that were suggested. Before the next visit, I studied the cards for the area, got the names in mind, and reviewed the details of my previous visit. I discovered it helped to remember what some individual had suggested, even though the memory was not spontaneous.

I would venture that the greatest single factor contributing to the initial success of the state music program in Louisiana was this easy-going, leisurely, and unofficial survey of the state. The visits saved me from colossal errors that I might have made had I attempted to initiate a program for Louisiana on the basis of experience in Ohio. Also, I learned later that there had been some apprehension as to what the new state supervisor of music was going to make the schools do. The visits created, fortunately, an impression that the state supervisor of music was not going to make anyone do anything. The guards were thus lowered and officials were more receptive to suggestions when they did come. This suggests the second guideline:

2. The state supervisor of music should work in a non-authoritarian manner.

The attitude should be entirely one of helpfulness, of making suggestions, of offering and giving cooperation, of winning one's way by persuasion rather than attempting to operate by fiat. Standards should be based, not on some ideal, nor on what is done in some other better developed state, but rather on the best already attained in the state where the supervisor is working. The standards also should be used as goals to strive for, not as measuring sticks to evaluate schools or teachers.

The next guideline suggests a substitute for authority:

3. The state supervisor of music should have at his disposal certain incentives that will supplement his suggestions and facilitate their acceptance.

This is especially important for a new program where changes must be made. For example, one of the things we wanted to get under way very early, was a daily program of music in all elementary grades. Twenty-five years earlier, Louisiana had passed a regulation that every school had to allot a certain amount of time each week to music and art. However, teachers were not prepared to handle these subjects and funds were not available to supply specialists. So the plan was never carried out in spite of the regulation.

This time, putting music into the daily schedule was made entirely voluntary, but with this incentive: the state department would supply, without charge, a set of records with recordings of approximately forty songs, if the school would agree to teach them. The only requirement was to provide so many minutes per week for the song period. To help still further, the state department offered to pay half the cost of a phonograph. Need I report that hundreds of schools accepted the offer? A daily music period went into the schools with no complaints, and thousands of children began to sing.

The phonograph teaching plan was a temporary device, continued only for two more years and then dropped because a more effective way of advancing the program had been adopted. But the incentive of free records had helped to overcome the usual inertia and reluctance to make changes, and time was found in the schedules of the elementary grades for a regular music period.

The more effective way of advancing the program, which displaced the phonograph plan, was the appointment of parish supervisors of music; and for this also, the technique of an incentive rather than demand was used.

The state superintendent offered to supply from the state equalization fund to any parish that would employ a special music teacher, a sum equal to the state minimum guaranteed salary. This device resulted in such rapid expansion of the program that by the end of the second year it was in operation The problem of the state was no longer one of creating positions for music teachers, but finding qualified individuals to fill them.

This general plan of providing incentives and thus making cooperation attractive, set the tone for the whole operation--the music program was entirely voluntary; the state department was there to help but not to dictate. I believe it is a desirable attitude to develop in any program of state supervision and certainly in music.

The next guideline deals with the state supervisor's method of developing his plans. That he must have such goes without saying. He must have long-range goals; he must devise year-by-year and month-by-month tactics for moving toward them; he must be persistent and determined that he will overcome obstacles, yet his method of action must be indirect.

4. The state supervisor must work in such a way that his ideas are accepted by others as their own.

Thereafter, the supervisor will be wise to advance the ideas as coming from others rather than himself.

Not long after my arrival, the state superintendent asked me to outline for him what I thought would be a suitable music program for the state, something that he could incorporate into his annual address at the State Teachers Convention. I outlined the complete operation: vocal instruction in all grades; free class instrumental instruction: the organization of choruses, bands, orchestras; resident teachers for all large schools, and circuit teachers for smaller schools.

The superintendent incorporated this memo into his speech, announcing the program as his own, and making no mention of my authorship. I was a little piqued at the time, but discovered that it was a tremendous boost for the program, that he presented the ideas.

For the speech was widely quoted in various publications; echoed by superintendents, principals, and teachers: mentioned in school-board, music-club, and PTA meetings; receiving in general, a degree of attention and approval that it never would have, if it had been presented by any other individual.

The illustrations given so far have dealt chiefly with problems in getting a new program started. But along with promotional activity must go attention to improving what is already under way, and the next suggestions deal with this other side of the state music supervisor's work. Two general guidelines are suggested:

5. Discover the good and call attention to it.
6. Create opportunities for the improvement of any situation that is weak.

These guidelines emphasize the desirability of an almost one hundred per cent positive approach to this problem of betterment, rather than the employment of criticism.

Discovering the good is done largely by visiting, both classes and public programs. Superior and excellent accomplishment should then be brought to the attention of other workers in the same area.

One great weakness in Louisiana's program was too many bands with almost no orchestras To help remedy this situation we presented the one, good, small-school orchestra as a special feature at the state band contest. I emphasize this small-school aspect because band leaders in even medium-sized schools believed that only in the large high schools, such as those in New Orleans, would it ever be possible to develop an orchestra.

In my visits, I had discovered a teacher in one of the parishes who had an orchestra of approximately thirty-five members who were playing quite well. We invited this orchestra to give a program at the end of Band Day at the state contest; to fill in the time while the judges were making their decisions. It was a good spot, for everyone would be there, the players, band leaders, and parents, all waiting to hear how they had come out in the contest.

There was some apprehension that the appearance might have just the opposite result of what was desired. The tone of the orchestra was so much smaller than that of the bands, that we were afraid that the effect might be anti-climatic. But just the reverse happened--many individuals remarked that "the orchestra was such a relief" from the incessant clangor of the day; "it was sucn a delight to hear some quiet music." The orchestra was a real hit, and encouraged other leaders to make a start in their own schools.

Another example of calling attention to the good was a plan worked out with the State Teachers Association. It had been the custom at the Association's meeting to feature large groups in the general sessions--bands and choruses from the large high schools and the state university. But smaller schools and smaller groups never had a chance. So one year we wrote to the leaders of all the sectional meetings, offering to supply musical numbers on their programs.

Almost all of the leaders requested some music, from five to twenty minutes. All sorts of music were presented: not only the usual large groups, but also small ensembles, both vocal and instrumental, and groups from the elementary grades, featuring singing, rhythmic activity, song dramatizations, music-reading demonstrations, activities correlating music with other subjects. Since most of the presentations featured parts of the regular music program, the device was especially useful in making the best work known. Teachers attending the sectionals got many ideas they could try in their own schools.

A third example of discovering the good, but by a different technique, is reported in a communication received just recently from state supervisor of music for Alabama, Mr. E. S. Van Cleave. He has carried out four experiments to discover the effect of each on the music program in the elementary grades. The experiments were (1) a period of in-service training for classroom teachers, (2) attendance at a college workshop, (3) teaching music by T.V., and (4) having classroom teachers develop a handbook.

The reports of these experiments covering a three-year period, indicate that all of them have had desirable results in stimulating the music program, in bringing problems to light, and in providing many solutions.

As regards creating opportunities for improvement of weak situations, I shall give an example dealing with the continuing problem of improving the musicianship of classroom teachers. Most of the elementary classroom teachers in Louisiana had little background in music. Yet it was through these teachers that we had to reach the mass of the children in the elementary schools.

To help this situation an extensive program of extension classes in music for elementary teachers was set up. The state university, on recommendation of the state supervisor of music, employed a full-time teacher to conduct the classes, two-hours in length, held once in two weeks in the evenings During part of the day preceding each class, the extension teacher visited classrooms, observing the work, making suggestions, and getting ideas of what should be stressed in the evening meeting.

This extension program was very well received. Many of the school boards paid the fees for all teachers who attended. The colleges accepted the credits to apply on degrees, the state certification division recognized them in up-grading certificates, and some local boards rewarded teachers, who took the courses, with extra raises in salary. With all these incentives, the courses were attended by hundreds of teachers every year, with resulting great improvement in the elementary teaching.

It should be noted that all examples of improving programs were voluntary. None of them involved compulsion or housecleaning activity on the part of the state supervisor of music.

The final guideline may seem paradoxical. Earlier in this discussion I stressed the necessity of the state supervisor planting ideas, and then receding into the background and allowing others to develop them. Along with this strategic modesty, however:

7. The state supervisor of music must be aware of the importance of his being recognized as an important factor in the statewide music picture.

His presence should make a difference, and this difference should be apparent.

After all, he must remain the state supervisor in order to have the opportunity to work toward the goals he has in mind. But even though he must give some thought as to how he is regarded, he must be careful that he does not make public approval his chief aim or criterion of success. His chief concern always must be the program itself. If that is strong, he too will be strong.

During the Depression years, the position of state supervisor of music in one of our states came under attack by an economy-minded legislature. The question was raised as to whether the accomplishments of the office really justified its cost.

The state supervisor appealed to the music teachers of the state for help. The music teachers, under the leadership of their state Music Education Association, put on a campaign to save the position Letters and telegrams from parents, principals, superintendents, and organizations poured in on the legislative committee in such number that the chairman of the committee remarked that "the whole business had all the earmarks of a well-organized campaign," which it was. The proposal to abolish the position was dropped and the supervisor continued her work undisturbed until retirement.

The incident has a lesson for any state supervisor of music. The best possible support for the position, and the area where concern for the public image should be greatest, is with his own colleagues If the state supervisor can win and hold their support, they will rally to him in any time of difficulty and use their enormous and extensive influence to preserve him as an important factor in the music program.

Reflecting on his "guidelines," Burns remarked of the first one "there had been apprehension on the part of what the new supervisor of music was going to make the schools do." He maintained the state supervisor of music should work in a non-authoritarian manner, and the state department of education should help--not dictate. Contemplating the immediate future, he observed that "the state supervisor of music is going to have terrific incentives to offer as a result of Public Law 89-10. This is especially important for the new program where changes must be made. We are all resistant to change." However, he asserted that the incentive of free records had helped to overcome the usual inertia and reluctance to make changes in his first position in Louisiana.

Administrator Ray E. Reid's sagacious position paper "How the State Music Supervisor Can Help Strengthen the Local School Music Program," was the fourth and final one prepared for the conference. Although not read formally, he did elaborate on portions of it. His paper follows:

> When the recent White House Conference ended last month, it was on a note of change in education. Music educators, particularly at the state level will need to learn this new note and how to play and sing it, for it signals the end of one era in education and the beginning of another.
>
> Your roles and the role of state departments in general are, and will continue to become, more and more important. Federal legislation reflects the national government's growing interest in public education and twenty times as much money is now handled in the Office of Education as was the case ten years ago. At the recent governors' meeting, planning for interstate compacts in education was initiated. As a result of these actions, and the steady growth of the individual states' investment in their school systems, the new and more aggressive stance of the federal and state governments is being felt at the local level.
>
> I do not feel that this is cause for concern for me as a local superintendent nor do I feel that it should be cause for concern for you as state supervisors. Rather, each of us should view it as an opportunity

to do those things which we have felt the need for in years past. We should now be able to move forward toward upgrading our programs, our personnel, our services, and our curriculum. It was not many years ago that educators thought that little could be done to change our math program. Now, we are in the midst of changes involving the teaching of math that affect students at every level. It is my prediction that, given the necessary resources, similar striking changes soon will be occurring in the area of music instruction. The Music Educators National Conference, in conjunction with the Ford Foundation, has, through research, already set the machinery of change into motion.

These changes certainly will have implications for state supervisors, whose role in the past has consisted largely of providing consulting service to the local school systems. Now you will be asked to do a much bigger job and, with the present thrust, will be provided with the personnel necessary to get the job done. New teaching methods and materials developed through meaningful research projects at all levels will necessitate the strengthening of the role of state department supervisors in maintaining and disseminating information relating to program procedures and trends. When you review your present difficulties in keeping abreast of a changing curriculum and recognize that this will be compounded in the future, the size of your responsibilities in the years ahead should be cause for concern. You will, of course, need funds and personnel to carry out each phase of your responsibilities in an effective manner.

The Elementary and Secondary Education Act of 1965 recognizes that the system we have developed in the past was not based on federal agency control. It was, instead, as someone recently said, "voluntary and open ended" because professional educators working through their organizations identified purposes and goals. It has been further pointed out that those factors which contributed to the greatness in public education in the past are still present--namely, state and local leadership. The new legislation provides for channeling federal funds through the state departments of education and, equally important, funds for improving and strengthening the state departments. This opens many new vistas which will affect every state supervisor. It means, of course, that what you do and how you do it will be very different in the future than it is today.

It is my personal opinion that the time has passed when personnel from the state departments of education will visit the local school system for a few hours, make a few complimentary remarks, and then go their way. This was not only an unacceptable procedure in the past, but it will be completely rejected in the future. Professional companionship now must be replaced by professional evaluative services. The local school system must be able to turn to the state supervisor's office to request and receive an evaluation of its total music program or any particular area whether classroom music, band, orchestra, chorus, music theory and literature, and humanities courses. Specific, detailed information relating to how the local system is performing, must be available. Not only as it relates to what others are doing but, also, as to what they can and should be doing. School boards and superintendents will be expecting specific recommendations as to the necessary steps that must be followed to improve their music programs. We are going to be looking to you for many things that have not been available in the past.

It is recognized that most states are not now equipped to perform this sort of service to schools at the local level. To expect most of them to do it with their present inadequate resources would be unrealistic.

We must begin now to provide the framework that will make it possible. This means, first of all, a structure that will attract the best qualified and ablest persons into the state departments of education. This is not to say that the present incumbents are not competent and able to perform the necessary functions. It is to say, however, that their abilities must be supplemented by the abilities of larger staffs who are highly trained for this very technical and sensitive type of work. Improved salary schedules will be needed to attract the best persons to state positions, but salary schedules alone will not solve the personnel needs. Colleges and universities must recognize that a change is coming and that they have an important role in providing for the specialized training of the professional personnel that will be needed. Too often our institutions of higher learning have moved to fulfill the needs after the fact rather than before. With the changes ahead becoming quite clear, there is no reason that they should not now be engaged in preparing the necessary personnel to do the job that will be required. State departments of education, too, should be anticipating the demands that will be placed on them by the local school systems. Expansion and reorganization of state departments appear inevitable. When we at the local level make requests for professional help, a reply that staffs are inadequate either as to numbers or training, will not be acceptable. Just as we have had to make prompt adjustments to implement new programs, we will expect you, too, to make the same necessary adjustments.

The overall effect of these important changes is to put the state supervisor, in music and other subjects as well, at a crossroads--and there is actually no choice of the path to be taken. One path, continuing the narrow, generally inadequate, role of the past is, in

> reality, a dead end. To pursue it in a time of educational revolution would be to assign "state supervision" to the scrap heap as an influence on the future of music education. The only real path to take is the wide four-lane highway of aggressive action, which forms close links with local school systems through evaluation, consultation, assistance in research, and other highly integrated cooperative approaches. I would urge you to begin now to lay the foundations for this by considering the reorganization and expansion necessary to make it possible Increased funds and other support from federal, state, and private sources will provide much of the fuel; it is up to you to provide the sense of direction for this all-important trip into the future.

Elaborating on his remarks, Reid made an application of the scriptural phrase "the foolishness of preaching," which he had heard at a church service that morning. He avowed "it is utterly foolish to believe that you can talk people into changing their way of doing things, and that their ways of life will likely be changed by your talking at them." Speaking pragmatically of the schools in Arlington County, Virginia he reported: "There are no frills in this school system. Music, art, etc. are a basic and important part of the curriculum and educational opportunities of the children in this county "

In the interaction which followed presentation of these position papers, there was elaboration on the word "supervision." Ray E. Reid asserted "the position of responsibility in education is not a popularity contest. . . . Administrators are more thick-skinned than curriculum directors. . . . Supervisors need to abandon the professional companionship role and come in and be qualified and willing to make a sound, constructive evaluation of what they find and of the way to do things better in a school system " Leading then into the role of the state supervisor of music, Samuel T. Burns said the "state supervisor must be a teacher and a helper." Regarding evaluation, he affirmed it should be by an outside agency if it is to be critical. Floyd T. Hart noted that " "people who are accustomed to measuring things objectively find it difficult to do so in music. Has education been too concerned with things which cannot be measured objectively?" Carroll A. Rinehart indicated an apprehension about outside standards which extrinsically are imposed upon an individual. He said: "one great problem in trying to develop taste is the fact that all of us have unique individual tastes within ourselves. To standardize taste is a dangerous thing--to elevate taste is to try to change--to try to find new ways of doing things is different--to try to standardize taste so everyone does the same is disastrous and would mean we do not have an art experience." In regard to intangibles, he declared "the experience of singing or playing or relating to others is just as real, but no way has been found to measure it." Ray E. Reid concurred that "inevitably intangibles and subjective aspects would have to be met squarely. Evaluation," he asserted, "is based on faith in human beings and good judgment, rather than suspicion." Raymond O. Thigpen, in an endeavor to clarify the image of the state supervisor of music, remarked: "Sometimes we fail to realize that one of the responsibilities of the state music supervisor is to be active in implementing policies and procedures at the state level which directly and ultimately affect the local music program."

Realizing that states without a state supervisor of music might need some concrete guidelines in order to see how music instruction in their states could be improved, general responsibilities of current state supervisors of music were enumerated by various individuals in that office. Some of these functions are: (1) advising textbook committees, (2) helping to select books on audio-visual materials for the state library, (3) developing new music programs in local school systems, (4) assisting in the expansion of music offerings where they are limited, (5) organizing committees to study music curricula,

(6) participating in programs which provide grants-in-aid for music teachers to pursue graduate instruction, (7) writing articles for state and local publications, (8) serving as liaison between lay and professional groups, (9) observing and assisting teachers throughout the state who desire assistance, (10) assisting with the certification of music teachers, (11) promoting the organization of arts councils, (12) assisting with the organization of summer music camps, (13) serving as spokesman for music in the state department of education, (14) helping to improve teacher-educationn programs in the state, (15) attending to correspondence and transmitting information when requested, (16) in-service education of teachers, (17) examining and testing, and (18) legislative reference and vigilance.

Commenting on the last item, Keith D. Snyder, coming from a state which has no state supervisor of music, stated that one of the prime functions of a state supervisor could be to advise the state legislature regarding portentous legislative proposals and then "marshal the resources of the state to resist them before they pass the legislature." J. Richard Warren replied "I don't think any of us would ever want to get ourselves in a corner, where we're trying to influence legislation, but we do follow what's going on." He cited a bill passed by the Florida Senate which was in a House committee that would have required physical education of all students in grades one through twelve and in colleges and universities. The president of the state music educators association then pursued the matter further, with the result that every member of the House was appraised of the implications of this bill, should it be passed. As a consequence the bill did not get out of committee. "This," he concluded, "is one of the functions of a state supervisor of music." In contrast to the procedure in California, Clarence J. Hesch noted that the legislature in Virginia "does not presume to legislate curriculum but rather charges the state board of education with that responsibility and stays out of it. . . . We do not have a legislative curriculum but rather a mandated curriculum in so far as the state board of education chooses to do so. It makes a tremendous difference in the position which I am in in relation to the legislature " Robert N. Lacey reported that "state law in Massachusetts specified the subjects to be taught. It is left to local school boards, however, to establish the policy as to what specifically will be taught and how much will be taught."

Problems and responsibilities peculiar to individual states then were recounted. In Massachusetts, Robert N Lacey reported that the colleges and universities were completely autonomous and he served only in a consultive capacity because the state education department had no regulatory function. In some of the Southern states, it was observed by Frank Crockett that the state supervisor of music had made it possible for music teachers to be paid from state funds instead of local funds only as had been the practice Maurice C. Whitney asserted the state supervisor of music was responsible for the dispersion of knowledge and innovation. He suggested, however, that restrictions occur because "There may be a lot of things that teachers in the field think that a state supervisor of music should be doing without realizing the limitations to which he is subjected by the very nature of his job and by his superiors." James Andrews, the newest state supervisor of music, asked whether there was any way in which ideas could be communicated from one state supervisor to another so "we can prepare a storehouse or a vast amount of resource material for our own use." He was informed that this was a function of the National Council of State Supervisors of Music.

Keith D. Snyder indicated he was impressed by the amount of state funds earmarked for music supervision and felt "the office should be very busy and active." He then raised questions about instituting the office. First he was concerned with the salary adequate "to attract the right sort of person, a real leader in music education." Secondly, he wanted to know budgetary needs to "operate the office and the kind of starting staff that would be needed." Various opinions were presented relative to salary. Typical of them was this statement by Clarence J. Hesch: "A state supervisor of music should have a salary comparable to at least the average of an associate professor within the college or university level in your state." Other state supervisors listed specific minima and maxima. Samuel T. Burns, offering a practical solution, said: "the first thing is to get the office in under any terms that it is possible to get it in, at any salary that you can get an individual who is qualified to do it to take it. . . . Things grow and rewards come after the job has been shown that it is worth it. A new state must not make the thing seem so big that they won't even consider it."

The "image" of the state supervisor of music was scrutinized next. Joseph G. Saetveit reported that in one state the position was offered to music teachers of the state, but they voted it down. Samuel T. Burns noted that some individuals "consider the supervisor to be a 'snooper' who continually finds things that are wrong. The true image of himself, however, which a state supervisor wishes to convey is that of being a helper." Joseph G. Saetveit then stated there were two different kinds of images of the state supervisor of music prevalent in the United States, "namely the kind regarded by states which have no supervisor and the one in which they do." Discussing the latter, he observed, "I suppose there are as many different images as there are people involved. . . . I would hope that it is an important thing enough for us to consider, and if necessary to improve it." Samuel T. Burns recalled that it is very easy for a state supervisor to "do things that do not call attention to him." Observing that a state supervisor of music might have been of some assistance, Keith D. Snyder analyzed the situation in California which has resulted in a cutback in music programs in some instances. He remarked: "There is no one saying in California you cannot teach music. They are simply saying you must teach so many other things that there is no room left for music in many instances . . . the situation is improving. We got into it because we were so busy working in our art that we just thought nothing like this could ever happen to music. Well it has. So we have ourselves to blame a little bit. . . . One of the ways out is flexible scheduling."

J. Richard Warren, relating an instance in an unnamed state where a state supervisory position was under consideration by the state department of education, noted that music teachers in that state were asked informally what kind of supervisor they wanted. Facetiously, many said they wanted none--hence they got none for a while. Elton A. Lamkin asserted that one of the responsibilities of a state supervisor of music is "to be active in implementing policies and procedures at the state level which ultimately and directly affect the local music program." Russell P. Getz affirmed that it was "important to have a voice in state government for the music profession." Part of his duties, added Robert Q. Crebo, consisted of "reviewing plans for music facilities submitted to the state education department." James Andrews, in affirming one of the significant functions of a state music supervisor, asserted: "music teachers are criticized because they don't keep up with new concepts and don't make innovations in their teaching. A state without a supervisor will be greatly impaired in trying to rectify this situation."

Manifesting the influence that a state supervisor of music can have on local music programs, J. Richard Warren averred: "In Florida there is not a county having a good string program going which does have a county coordinator (or supervisor) of music. With one exception, the same is true for theory programs. As far as local supervision is concerned, it is too easy to see what happens without effective leadership." James Andrews concurred: "This is part of the duties of a state supervisor--to help establish leadership through coordinators." Ray E. Reid, in suggesting that a state supervisor of music was more than a "catalyst," was concerned about "what state music supervisors could be doing through their positions that was not being handled through some other office." He said there were "two well defined and defensible philosophies related to supervision--one is through generalists and the other through specialists." Concluding the interaction relative to the role of the state music supervisor, he asserted: "I am dedicated to the idea of state supervision."

Accreditation

One important indirect responsibility of the state music supervisor is that of accreditation and/or certification. His role is indirect because frequently he is the intermediary, with the final decision resting with some other authority. Problems of accreditation were noted as being particularly acute in the Southern states where a revision of standards is taking place, according to Frank Crockett. It was observed, however, that although all regions of the nation have accrediting associations, many of them currently are not reviewing their standards. Planning is getting underway for a revision of evaluative criteria on a national level, said Frank Crockett "In the Southern states, he stated, "specific subjects such as art, music, etc. are not mentioned as being essential to an accredited high school. This means," Crockett noted, "that the program is regarded as quantitative rather than qualitative. We need to suggest ways to positively strengthen this revision in way of content. For example, if it says in some form or other there must be some music, some drama, etc , this will cause things to happen that might not happen otherwise."

In enumerating responses he received to a questionnaire he had sent to state music supervisors in the region covered by the Southern Association of Secondary Schools and Colleges, Crockett reported one person suggested that every school ought to have an extensive, sequential, and continuing program of music education. Another indicated colleges and universities should accept music credit for entrance. A third asserted evaluative criteria needed to be studied and improved if necessary. Still another respondent indicated music was recognized as a subject area but not an activity area. "On the elementary level," Crockett said, "many states take a very strong stand in terms of fine arts content. In one state, the state board has adopted a state curriculum guide which has very ambitious things in it about minimum standards for music."

The ensuing interaction varied from expressions on the one hand that it would be futile to detail what was desired in music alone, unless expanded to include humanities, to an indication on the other hand that a good music program should be particularized in detail. Frank Crockett then proposed the recommendation that all accredited schools must offer a music program. He suggested "schools should show evidence of growth in their music or art program as a part of the total school program." William M. McQueen indicated "it would be well to know about what the agency has in mind before any specific steps could be taken by the assembled state supervisors." Crockett reported "in states which have a state supervisor, accreditation, school surveys, and kinds of local visitation for evaluation have been accepted with a great deal of favor by local systems."

Relating the problem some school systems have encountered with accrediting associations in regard to fund raising activities, Ernestine L. Ferrell revealed one school system in Mississippi "was severely criticized because the band director spent most of his time raising money." To indicate the jurisdiction of accrediting associations, Frank Crockett stated that a Georgia school was removed from the accredited list last year because a teacher of instrumental music was not fully accredited. He suggested this indicated "the value of the music program in that community, although this could be argued pro and con."

In conclusion, the role which state supervisors of music should play in the revision of accreditation standards appeared to be enigmatic. Most felt reluctant to make recommendations which subsequently might prove to be detrimental until more specific guidelines were received from the accrediting associations.

CHAPTER IV

SUPERVISION OF MUSIC IN STATES WITHOUT A STATE SUPERVISOR

In some respects the positive aspects resulting from the office of state supervisor of music are difficult to differentiate from the role being played by music educators associations and other professional groups in a state without a state supervisor of music, with the exception that in the latter there normally is no person who serves as liaison between the music educators and the state department of education. Allusion was made to this in the previous chapter.

Although a statewide program of music education unquestionably could best be organized, promoted, and supervised by a person with special training, experience, and demonstrated competence in music supervision, improvement to a limited degree may be accomplished by state education department personnel (other than music), state music educators organizations, college and university personnel, and community groups. The following are possibilities: (1) setting up minimum standards for time, space, equipment, and a balanced curriculum to meet the needs of all students, (2) developing opportunities for in-service education of teachers through the use of visiting consultants, (3) developing music curriculum guides and courses of study (4) promoting balance in music education by appraising all phases of the music program, (5) establishing objective criteria for the evaluation of music instruction, (6) establishing minimum criteria for the certification of both music and classroom teachers, (7) cooperating with community groups which are advocating the support of music in the schools, and (8) developing ways to coordinate and articulate the various phases of music education.

A reversion to the first chapter will disclose that one of the objectives of this conference was to "Assist state departments of education where presently there is no supervisor of music to institute this office." In order that this aim may become fait accompli, the chapter is organized into two sections: suggestions for instituting the office of state supervisor of music and rationale for the appointment of a state supervisor of music.

Suggestions for Instituting the Office of State Supervisor of Music

Undoubtedly the most pragmatical approach for a state department of education which does not have a state supervisor of music is to take advantage of current federal programs and titles for adding such personnel. Detailed attention will be given in the next chapter for such implementation under Title V of Public Law 89-10.

The image of the supervisor of music in a state which has none is a real problem according to Joseph G. Saetveit. In assent, Samuel T. Burns stated "even if he does not know much, he can carry tales of what others are doing The problem in the past has been that the state supervisor has been looked upon as someone to be feared." He further suggested it would be well for music educators to come from other states to tell how the state supervisor has helped them when the position is under consideration in a state currently without this office. "The image to avoid," said Burns, "is that the state supervisor is of no consequence. It is so easy for him to do things that don't call attention to himself." Carroll A. Rinehart noted that growth does not come through "imposition" but through "involvement and giving ourselves into the experiences. Supervisors are feared because they insist that standardized tests be given. Teachers are asked to measure up to them or else. Freer relationships result in healthier growth potential."

Representing a state desirous of obtaining a music supervisor, A. Bert Christianson revealed that the Washington Music Educators Association prepared a resolution at the end of their 1962 state convention recommending that the State Superintendent of Public Instruction employ a state supervisor of music. Positions for supervisors of music and art originally were included in the

1965 budget, but they were deleted after the governor reported music teachers evidently were not behind the plan as indicated by a poor response to the letter he sent to music educators in the state inviting reaction to the proposal. Christianson then noted: "Regardless of what we say as music educators, we sometimes think opposite."

Several beneficial suggestions were given by incumbent supervisors to music educators from states without a supervisor relative to instituting the office. Raymond O. Thigpen, representing the newest state to add this position, reported that the home demonstration clubs rendered valuable assistance in South Carolina. In addition, 2,000 members of the Federated Music clubs in his state wrote letters to the state department of education requesting the appointment of a state music supervisor, but to no avail. However, the position was created, and handed to the state music educators through the intervention of a senior member of the state legislature to whom the requests eventually were directed. Ray E. Reid observed that teachers should understand the state supervisor has something to offer. He said: "The good teacher doesn't need it and the poor one won't ask for it. If they don't ask this doesn't mean they are bad teachers, but they have no understanding of the help a supervisor can give them." He also asserted it is important that any proposals for the position must be very articulate and very carefully conceived so the advantages of such a position readily will be evident.

Rationale for the Appointment of a State Supervisor of Music

Some rather compelling reasons for the appointment of a state supervisor of music were presented by various conference participants. Floyd T. Hart, in launching the discussion, asserted that the various activities of the state music supervisor delineated in the Music Educators National Conference publication entitled State Supervision of Music,[1] which was prepared by Clarence J Hesch and his committee, logically could serve to point up the need for this position. John C. McManus indicated that a syllabus was written by music educators in Oregon and then turned back to them by the state education department for implementation. Keith D. Snyder recalled a doctoral project at the University of Southern California by John E. Green[2] which pointed out rather striking differences of opinion between state education officers and members of the teaching profession in states without a supervisor of music. "State officials," he related, "thought they were doing a good job, but college professors and local school officials disagreed." In response to a query by Joseph G Saetveit, representatives from Arizona, California, Indiana, Kansas, Maryland, Minnesota, North Dakota, Oregon, Rhode Island and Washington indicated they were ready to appoint a state supervisor of music.

Manifesting a need now for a state supervisor of music, Gladys T. Hopkins said that Maryland had a state supervisor of music up to 1932, but the position was dropped when it no longer was found necessary. "Currently," she added, "the state is comprised of 24 local units, 23 counties, and 1 city. Every unit has supervisors; most of them have supervisors of music." She observed that music consultants from all over the nation have been solicited by the state education department to assist local units in workshops and in-service programs. They have "served as helpers to the music program" according to Mrs. Hopkins, which is consistent with the state education department's philosophy of "We don't inspect, we help." Optimistically she reported "there is an item in the 1966-1967 budget for a state music supervisor. This is necessary because now with an expanded program in so many units, there is a greater need for coordination than there has been previously." Paul F. Rylander lamented that there was a "split" between the "music educators" and the "festival group" in Rhode Island. Although the need for a state supervisor of music was expressed "three or four years ago, no funds were available," he stated, "although the state education department gave a sympathetic hearing to the plea."

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[1] Clarence J. Hesch, editor, State Supervision of Music (Second edition. Washington, D.C.: Music Educators National Conference, 1962).

[2] John E. Green, "School Music Services in State Departments of Education with Implications for California," (unpublished doctoral dissertation, University of Southern California, 1959).

Showing how the appointment of a state music supervisor could benefit those states without one, Ernestine L. Ferrell asserted "the music specialist can serve as spokesman for music when other subject areas are discussed in state education department meetings." She continued, "the music supervisor can appear before the accrediting commission as the person responsible for music. You can talk to them about the things they need to put in those accreditation reports." She reported another responsibility was serving on school evaluation teams. "Improvement of instruction in music education" was regarded as significant by Elton A. Lamkin. Miss Ferrell also indicated she assisted the Jackson Concert Association in determining what artists should be included on the local concert series. Mr. Lamkin said it was his obligation to "help set up a program and send out schedules for youth programs in music." Raymond O. Thigpen was gratified that he had been able to schedule the appearance of all-state choral groups before school administrators and to assist with the formation of city and state arts councils. Furthermore he aided church musicians in the organization of statewide workshops.

Pointing up the need for a state supervisor, Glenna M. Rundell stated music educators in South Dakota are "going many ways. Goals are not different, but we need coordination that could come from a state supervisor. Classroom teachers want to teach music if they have the know how--a state supervisor could help with this." E. Thayne Tolle, in assent remarked that the Kansas State Education Department had put out a guide in 1960, but "has not done anything else. In the area of coordination, the state supervisor could help." He also interestingly observed that the Kansas Music Merchants Association has a member in the state legislature who has "taken the bull by the horns and initiated in the state legislature the office of state music supervisor." A. Bert Christianson reported that guides for elementary and junior high general music had been issued by the state education department in Washington. "Because of the fifth-year requirement for certification," he said, "many music minors have been able to end up with a music major. Since 85 percent of the school districts in Washington are small, they could use help at the state level. Most of the help has come from the state music educators association thus far." Similar comments were voiced by Paul S Rice, who noted that the state education department in North Dakota had issued a guide in 1948 which has not been revised since then. He stated "we need some person at top level to come along and help us."

Showing the importance of the office of state supervisor of music, William L. Johnston asserted "in my unique position I can do two things for music no other person can do: (1) guide other people in the state education department concerning the place of music in the schools, and (2) improve instruction, because as a state supervisor, I work through the local administration." Ernestine L. Ferrell, in stressing the importance of human relationships, recounted the words of a teacher, who, in appreciation of her visit, said: "I am glad somebody thought enough of me to stop by."

Ray E. Reid, in reference to state education departments counseled:

> We have many grades of state departments of education. Not all are equal in strength in the 50 states. In states which have no supervisor, if you have supervisors in other areas you have a good starting point. Unfortunately, relationships between the state education association and music educators are not always good. To increase the proportion of service to music education in a state, we must reach those who make policies of the state.

Carroll A. Rinehart affirmed "things can be done so much more easily with a state supervisor." In asserting the importance of coordination, he suggested a state supervisor can find ways to involve the school administrator and to identify problems and resources within the state. G. Lloyd Schultz, in much the same vein, said "it is important for the supervisor to make an analysis of individual problems in schools."

In reference to a still different role for a state music supervisor, Tennessee's Robert Daniel observed: "Our state department operates on the basis they are a service organization and the administration is left up to the local school unless it gets so bad that the state department has to step in Other than making recommendations, I have no authority to delegate." William M. Mcqueen stated "many times the general supervisor can do just about as well as we can. But there comes a time when somebody is needed who knows what we know, particularly in planning what the general supervisor might do." "One of my important functions," it was noted by Clarence J. Hesch, "is to serve in ex-officio capacity on the advisory board of the music educators association. In my position I have been able to save them from making some very serious misjudgments,. particularly since the music activities are not under the interscholastic high school activities committee within our state."

Spokesmen from states without a state supervisor revealed ways some of them had attempted to remedy the situation. James R. Gronseth, Jr. related that in Minnesota

> once or twice we have tried to organize an advisory council on the fine arts of sixteen members. They accomplished nothing and died a natural death. We got our position authorized now by virtue of the fact that we established a legislative committee. We decided to "take the bull by the horns" and go to work from this angle to get a state supervisor, because we felt that we would get a central source of

information when we had a man in the state department. We were particularly concerned about having a person who at least was sitting at the state level listening and then telling us what the problems were and how we as an association could help this individual. When the commissioner recommended that the legislative committee be a music advisory committee, apparently it was intended to sidetrack us and get us off on writing a curriculum guide, and so forth. We point blank stated there will be no curriculum guidelines established until the man is appointed first so he can be given a chance to offer us philosophies and current thinking in music education. All of a sudden we get it.

Commenting on California's situation, Keith D. Snyder remarked:

It seems to me a lot of the functions of the state supervisor are carried by county supervisors in California. No one in the state department, to my knowledge, coordinates various subject matter areas. It is entirely a secondary, elementary, junior college structure. Any professional upgrading is done through county offices, city offices, or various professional organizations in the state. The "Little Report" advises away from level structure to a disciplinary structure which will cover all the levels of instruction. I have a feeling this is the way the department will be moving, but there is nothing yet in the offing. Dr. Rafferty[3] has authorized a position of music and art. Some of the problems that music education is facing in California today might well have been averted before they happened had we had someone in Sacramento who was concerned about the arts and some of the legislation which was being presented and debated.

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[3] Max Rafferty, Superintendent of Public Instruction.

A crucial deterrent to the appointment of a state supervisor in Arizona is salary, according to Carroll A. Rinehart. He asserted "every person we would like to see in the position would have to take a cut in salary." William S. English reported that general music teachers are a strongly organized group in Arizona. "The association, beginning in the fall of 1965," he said, "will publish a four-page newsletter which will go to all classroom teachers in the state suggesting materials, techniques, and anything else the committee of the association thinks will be of value to classroom teachers. This really is an implementation of the state guide. Financial backing for this will come from the state department of education." Clarence J. Hesch commented that he was "intrigued by the cooperation which exists between the professional associations and the state department of education in some states which do not have a supervisor." As if in rebuttal, English stated "We get only the help we ask for. The state department does nothing about music." J. Richard Warren queried: "Do specialists give any leadership, or is it always an 'on call' situation?" Replied English: "They provide leadership through conferences, workshops, etc." Consultant Rinehart, directing his remarks to states with a state supervisor, asked: "Does music enjoy an equal status in your state with all the other curriculum areas, or is the matter of status a broader cultural thing within our society?" Frank Crockett responded: "Yes, music is in a better position because of the state supervisor." Directing a question to Russell P Getz, Clarence J. Hesch asked: "What happened in Pennsylvania during the time when Claude Rosenberry[4] died and a new state supervisor was appointed?" Getz said:

> There was about a four-year interval from the time Claude Rosenberry died until another one was appointed, as you know. The morale of the music teachers was very low all over the state because they felt that the state did not care any more. I'm not going to say the cultural

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[4] M. Claude Rosenberry, Supervisor of Music from 1926-1957.

level of the student collapsed because of Claude Rosenberry's death, but the effectiveness of music in the state was impaired by not having anyone, for the simple reason that Dr Carey,[5] when she came in, had to practically start from scratch again because so many of the little things that were understood--regulations, and so on, had been watered down or thrown out at a very crucial time when sputnik first appeared. Things of science got prestige, and we had nobody to speak for music, so it has been an uphill struggle in Pennsylvania right along.

Noting the way the state education department in Oregon solicits the cooperation of the state music educators association, John C McManus observed it was the policy of the state education department to call the president of the music educators association and ask him to recommend individuals who might serve as consultants. "In regard to selection of textbooks," he continued, "the five-man committee of superintendents usually involve their music people. A state supervisor, however, could coordinate these activities much more effectively." Showing a justifiable concern, Robert N Lacey rhetorically remarked: "What about the administrators who don't care about a good music program? The state supervisor can help here. In the case of schools where there are incompetent music teachers, how can the situation be improved unless you have someone going around and getting into schools on a somewhat regular basis?"

Even though there are limitations on what one person can do, assembled delegates overwhelmingly were of a consensus the state which has a supervisor of music possessed a person who not only effectively could coordinate music activities within the state, but also could play a most important role in keeping music before the state education department and serve as a watchdog for needs of the profession. However, rigid guidelines for establishing the position of state supervisor of music apparently not only are impossible but also are unwise.

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[5] Margaretta A. Carey, Music Adviser from 1960-1964.

CHAPTER V

FEDERAL ASSISTANCE OF SPECIAL SIGNIFICANCE TO STATES UNDER PUBLIC LAW 89-10

Passage of Public Law 89-10 on April 11, 1965 by the U S. Congress has provided a significant way by which state departments of education either may strengthen existing facilities or initiate entirely new programs. So significant for music appeared to be certain sections of this law, that specialists from the U. S Office of Education were invited to the conference to review provisions of them and give practical examples of how they might be utilized for music. Titles III and V fof Public Law 89-10, which seemed to be the ones most pertinent to the objectives of the conference, will be discussed in this chapter.

As a preface to the presentations, Ray E. Reid observed that Public Law 89-10 is a "crack in the door." Continuing, he said: "State departments must grow in number and activity. The Education Act of 1965 may well be our last chance to prove that we can operate the public schools of a state and local level."

Title III

A digest of Title III of Public Law 89-10 was presented by A. Neal Shedd. His remarks follow:

> It gives me a great deal of pleasure to have the opportunity to speak to you this morning on Title III of Public Law 89-10. Not only because I enjoy meeting people like you but this new Act of Congress we are about to discuss is exciting and challenging. If I could have chosen the educational period in which to live my professional lifetime the great 54 years of the Periclean period would have been relegated to second place; second to the latter half of the twentieth century. My reasons can be found in (1) the following remarks by the President, (2) the educational climate across the Nation (3) advancement of science

and technology, and (4) the great resurgence of interest in cultural deprivations.

In presenting his State of the Union message to the Congress on January 4, 1965, President Lyndon Johnson devoted considerable emphasis to the needs and problems of education. And in the Education Message, he said:

Nothing matters more to the future of our country: not our military preparedness--for armed might is worthless if we lack the brain power to build a world of peace; not our productive economy--for we cannot sustain growth without trained manpower; not our democratic system of government--for freedom is fragile if citizens are ignorant

We must demand that our schools increase not only the quantity but the quality of America's education. For we recognize that nuclear age problems cannot be solved with horse and buggy learning. The three R's of our school system must be supported by the three T's: teachers who are superior, techniques of instruction that are modern, and thinking about education which places it first in all our plans and hopes.

The President went on to define four major tasks confronting the Nation:

(1) to bring better education to millions of disadvantaged youth who need it most . . .

(2) to put the best educational equipment and ideas and innovations within reach of all students . . .

(3) to advance the technology of teaching and the training of teachers . . . and

(4) to provide incentive for those who wish to learn at every stage along the road to learning.

The Elementary and Secondary Education Act of 1965, Public Law 89-10, is a major part of the President's program, and has five substantive titles. It provides aid for children of low-income families; library and instructional materials; supplementary educational centers and services; research and training; and the strengthening of state departments of education.

The announcement of the First International Conference and Exhibit sponsored by the American Management Association, on the theme "The Impact of Educational Technology" contains the following statements under the the sub-heading "Pressures for Change":

Revolutionary forces are reshaping the face and structure of our society, creating pressures for change and making unprecedented demands upon education and training. These forces are:

Technology, which demands ever higher levels of training and education--and which creates a growing class of jobless workers, underskilled and unemployable.

The Population Explosion, which taxes the capabilities of our schools and universities to cope with enrollments increasing by 15 million per decade.

The Knowledge Explosion, which puts to test both teacher and curriculum and which requires wholly new concepts in industrial training and retraining.

Human Rights Pressures, which influence the economics and fabric of our society and which are changing the nature of the world we must learn to deal with.

Leisure Time, the century's strangest "problem," whose solution lies almost entirely in the field of education, and

A New "Social Awareness," which is creating fears that the individual will become a dehumanized casualty of science . . . that leadership, creativity and individuality will suffer from the 'automation' of knowledge.

These forces must be dealt with now if we are to secure and maintain economic and social stability . . . defend and preserve freedom. But to cope with them will require the optimum use of all our resources. It will require more effective school-industry-government understanding and cooperation . . . as well as the efficient and economical use of the new and promising tools of educational and communications technology

These requirements for a total effort demand a cooperative communications vehicle where problems, needs, ideas and objectives can be isolated and defined . . . where new methods and techniques can be described in practical terms . . . where the results of experience can be shared . . . where individuals with common problems can meet to probe for solutions . . . where plans can be made and action begun.

Although this international conference and exhibit does not address itself specifically to the purposes of Title III of the Elementary and Secondary Education Act, the pressures for change which are listed in the announcement are being exerted upon our educational establishments throughout the country. The supplementary educational centers authorized under Title III of Public Law 89-10 provide a vestibule through which needed changes in our elementary and secondary schools can be introduced, and eventually adopted in standard practice.

I would like to do three things this morning. First I'd like to be specific about the sections of the Act. Then, I want to go back and tell you in my own words what each of them means. Then, I want to talk about a few examples of the type of projects eligible under Title III

The Purpose of Title III, Sec. 301. (a) The Commissioner shall carry out during the fiscal year ending June 30, 1966, and each of the four succeeding fiscal years, a program for making grants for supplementary educational centers and services, to stimulate and assist in the provision of vitally needed educational services not available in sufficient quantity or quality, and to stimulate and assist in the development and establishment of exemplary elementary and secondary school educational programs to serve as models for regular school programs.

Three particular areas of concern make Title III of vital importance to American education. The first is to supplement educational programs and facilities which are already available to the local community. The second is to stimulate progress toward the achievement of higher quality education by providing better services than are currently available. The third is to insure that flexibility, innovation, and experimentation become an integral part of our educational system. Title III is designed to meet these three vital needs of our educational system through a program that preserves and enhances the valuable traditions of local autonomy and responsibility for education.

What Funds Are Authorized to Carry Out These Purposes? The Act authorizes an appropriation of $100 million for the fiscal year 1966, such funds to be available for expenditure through fiscal year 1967. Subsequent to fiscal year 1966, the Congress is authorized to appropriate such amounts as it deems necessary. In distributing the funds appropriated in the first year, the Commissioner is to set aside not more than 2 percent of the amount for distribution to Puerto Rico, the Virgin Islands, Guam, American Samoa and the Trust Territories of the Pacific Islands. To the 50 States and the District of Columbia he is authorized to provide a flat grant of $200,000 each. One-half of the remainder is to be allocated among the States and the District of Columbia on the basis of the population between the ages of 5 to 17 years inclusive. The remaining 50 percent of the balance is to be allocated among the 50 States and the District of Columbia on the basis of total population. Funds allotted to any States which the Commissioner deems are not needed for the purposes of Title III in such States may be reallocated to other States within the two-year period for which the funds are to be made available. The fact that the allocation formula takes into account as one factor the total population is an indication of the breadth of the programs which are possible under this Title.

How May These Federal Funds Be Used? Sec. 303 (a) planning for and taking other steps leading to the development of programs designed to provide supplementary educational activities and services described in paragraph (b), including pilot projects designed to test the effectiveness of plans so developed; and

(b) the establishment, maintenance, and operation of programs, including the lease of construction of necessary facilities and the acquisition of necessary equipment, designed to enrich the programs of local elementary and secondary schools and to offer a diverse range of educational experience to persons of varying talents and needs by providing supplementary educational services and activities such as--

(1) comprehensive guidance and counseling, remedial instruction, and school health, physical education, recreation, psychological, and social work services designed to enable and encourage persons to enter, remain in, or reenter

educational programs, including the provision of special educational programs and study areas during periods when schools are not regularly in session;

(2) comprehensive academic services and, where appropriate, vocational guidance and counseling, for continuing adult education;

(3) developing and conducting exemplary educational programs, including dual-enrollment programs, for the purpose of stimulating the adoption of improved or new educational programs (including those programs described in section 503 (a) (4)) in the schools of the State;

(4) specialized instruction and equipment for students interested in studying advanced scientific subjects, foreign languages, and other academic subjects which are not taught in the local schools or which can be provided more effectively on a centralized basis, or for persons who are handicapped or of a preschool age;

(5) making available modern educational equipment and specially qualified personnel, including artists and musicians, on a temporary basis to public and other nonprofit schools, organizations, and institutions;

(6) developing, producing, and transmitting radio and television programs for classroom and other educational use;

(7) providing special educational and related services for persons who are in or from rural areas or who are or have been otherwise isolated from normal educational opportunities, including, where appropriate, the provision of mobile educational services and equipment, special home study courses,

radio, television, and related forms of instruction, and visiting teachers' programs; and

(8) other specially designed educational programs which meet the purposes of this title

Who May Make Application? Sec. 304.(a). A grant under this title for a program of supplementary educational services may be made to a local educational agency or agencies, but only if there is satisfactory assurance that in the planning of that program there has been, and in the establishing and carrying out of that program there will be, participation of persons broadly representative of the cultural and educational resources of the area to be served. For the purposes of this section, the term 'cultural and educational resources' includes State educational agencies, institutions of higher education, nonprofit private schools, public and nonprofit private agencies such as libraries, museums, musical and artistic organizations, educational radio and television, and other cultural and educational resources. Such grants may be made only upon application to the Commissioner at such time or times, in such manner, and containing or accompanied by such information as the Commissioner deems necessary.

How Are Applications Submitted? Applications will be submitted by eligible local educational agencies to the State education agency and to the Office of Education simultaneously, upon forms and in accordance with instructions which the Office of Education is now developing. However, the Act requires that the Commissioner shall seek the advise of an Advisory Committee as set forth in Section 306(a) and (b) of the Act.

Sec. 306(a) The Commissioner shall establish in the Office of Education an Advisory Committee on Supplementary Educational Centers and Services, consisting of the Commissioner, who shall be Chairman, and eight members appointed, without regard to the civil service laws, by the Commissioner with the approval of the Secretary.

(b) The Advisory Committee shall advise the Commissioner (1) on the action to be taken with regard to each application for a grant under this title, and (2) in the preparation of general regulations and with respect to policy matters arising in the administration of this title, including the development of criteria for approval of applications thereunder. The Commissioner may appoint such special advisory and technical experts and consultants as may be useful in carrying out the functions of the Advisory Committee.

Thus application forms and instructions can be distributed to potential applicants only after the above Advisory Committee has been established, has been convened, and has advised the Commissioner as set forth in Section 306(b) We expect to be able to complete the appointment and the convening of this Committee almost immediately upon the passage of the Appropriation Act, and therefore to distribute application forms and instructions shortly after such Appropriation Act. We are proposing to establish three cut-off dates for the consideration of applications in fiscal year 1966, the first to be approximately 60 days after funds are made available. We would expect that applications submitted at the first cut-off date or prior to the first cut-off date would be applications for planning grants, applications from local educational agencies which have done extensive planning without the aid of such Federal funds, or from local educational agencies associated with centers whose programs could be expanded to carry out the purposes of Title III.

After consideration of applications by the Advisory Committee and the State educational agencies, they are to be submitted to the Commissioner of Education for final action.

Under What Conditions May Applications for Grants Be Approved?

Sec.304.(b) Applications for grants under this title may be approved by the Commissioner only if--

(1) the application meets the requirements set forth in subsection (a);

(2) the program set forth in the application is consistent with criteria established by the Commissioner for the purpose of achieving an equitable distribution of assistance under this title within each State, which criteria shall be developed by him on the basis of a consideration of (A) the size and population of the State, (B) the geographic distribution of the population within the State, (C) the relative need of persons in different geographic areas and in different population groups within the State for the kinds of services and activities described in paragraph (b) of section 303, and their financial ability to provide those services and activities, and (D) the relative ability of particular local educational agencies within the State to provide those services and activities;

(3) in the case of an application for assistance for a program for carrying out the purposes described in paragraph (b) of section 303, the Commissioner determines (A) that the program will utilize the best available talents and resources and will substantially increase the educational opportunities in the area to be served by the applicant, and (B) that, to the extent consistent with the number of children enrolled in nonprofit private schools in the area to be served whose educational needs are of the type which the supplementary

educational activities and services provided under the program are to meet, provision has been made for participation of such children and

(4) the application has been submitted for review and recommendation to the State educational agency

In the next few minutes I want to call to your attention some of the kinds of centers and services that might be eligible under Title III of the Act. Keep in mind these are examples only and are in no way meant to be suggestive.

After School Study Facilities. Many young people in various situations lack a place to study after school away from the distractions of telephone, TV, and family conversation. There are others who are having difficulties in school because they are weak in basic skills of reading, writing, and mathematics. Such a service as this would establish a late afternoon and evening study hall and tutorial program at local high schools, neighborhood schools, or store front study halls. The program would be under the supervision of a director who would supervise associate directors in each of the neighborhood centers. Programs might include just a study hall or a study hall and individual tutoring, a reading improvement program, and such other activities as might be appropriate. Programs could utilize volunteers or paid college students in the community to serve as assistants and as tutors.

Year-Around Educational Camps. Educators are coming to emphasize the value of variety in the types of educational services that they offer children and adults. One addition which seems to be attracting some attention is the use of year-around educational camps to provide facilities for getting children away from home and schools for the further pursuit of a variety of studies. Nature studies of all kinds, field biology, earth science, botany, zoology, and the like might all be conducted through facilities of this type. It might be possible for every child in a given grade to spend time, perhaps a week or two in a facility such as this.

Materials Resources Center. Teachers have long known the need for supplementary materials. It is relatively recently, however, that they have come to understand that in a very important sense no material is supplementary. All materials ought to be available to a teacher immediately and as standard operating procedure. The teacher is not now, nor could he really ever have been, the source of all learning materials for youngsters. Quite to the contrary, the role of the teacher is increasingly becoming one of deciding what particular materials a particular youngster or group of youngsters need at a particular point in time and providing those materials or experiences promptly. All of this points to a unified approach to the provision of learning materials and experiences through a learning resource center responsible for the collection of printed materials, films, tapes, slides, records, etc.

Summer Camps. By this is meant summer art camp, science camp, or music camp as an adjunct to regular school programs for youngsters especially interested in certain areas of the curriculum such as science or music or art. Summer camps might be established to conduct extensive programs in these areas. Such camps would employ teachers during the summer to supervise the children and conduct programs of educational benefit in music or the subject area in addition to a variety of recreational activities common to the summer and common to the area. Such camps as these might be possible ways of making education a year-around activity rather than only nine or ten months in length. It would also perform the valuable function of providing a change of pace for both teachers and students.

Supplementary Center for Performing Arts. The performing arts mean dance, theater arts, and music as they are performed. This calls for space and control of that space. The control is gained by a permanent staff in addition to high quality teaching personnel. Such a center might include an auditorium and stage for dance, music, and theater performances seating 300 to 500. There should be a dance rehearsal and limited performance room and a music rehearsal and limited performance room. Shop space should be provided, usable for the entire center. Buildings might be operated on a 16-hour day. Elementary and secondary education would operate from 8:00 a.m. to 5:30 p.m. and adult education from 6:00 p.m. to 11:00 p.m. Personnel might include auditorium manager or resident stage manager; shop foreman, scene technicians, and teaching staff. The latter would include a choral teacher, instrumental teacher, theater and dance teachers, perhaps a composer in residence or a playwright in residence.

Mobile Laboratory. Supplementary mobile services would be particularly useful in languages, library, music, etc. in rural areas. A great deal of imagination has to go into the development of specific facilities of this sort so that maximum use of limited space and the full development of effective curricula programs can proceed.

Music Projects. Summer schools for the study of music could be established and staffed with specialized personnel. Equipment not otherwise available could be provided.

Centers for music listening would be established where during after school hours or over the weekends pupils of all grade levels could go to receive expert instruction in music listening. Such centers could be stocked with libraries of records and staffed with people who are experts in the field. Independent listening booths could be constructed to allow children and young people to listen after their period of instruction. In addition, live performances by professional musicians of high repute could be provided for these centers.

Concerts of an educational nature presenting a repertoire appropriate to the age levels involved could be presented in schools or in cultural centers during the school day or at other times by community musical organizations, including symphony orchestras, and opera companies, provided they do not supplant, but rather extend existing programs.

Lecture recitals and/or programs of chamber music with explanatory comments would be eligible for support under this title. These could be presented in schools during the school day. Qualified music specialists can be made available on temporary basis to elementary schools in which music is taught by classroom teachers in order to develop new supplementary strengths here.

Opportunities could be provided for children of elementary school age and/or young people of secondary school age who possess superior talent to participate in choruses, orchestras, or bands which could be scheduled outside of the regular school day. Such groups would exist to provide talented youngsters with opportunities beyond those available in individual schools. A high level of professional leadership could be provided along with necessary instructional materials.

The onus is upon you, the educators at the state and local level, to make a success of this Act, Public Law 89-10, not just Title III, because they all go together.

Elaborating on his printed copy, Shedd said:

It would be a mistake if you studied Title III and Title III only In order to see the meaning of Title III you must study all five titles.

You must know and understand this Act as a whole. Mathematically the whole is equal to the sum of its parts; organically the whole is much greater than the sum of the parts.

In 1862 Congress passed the Morrill Land Grant Act. There were established agricultural and mechanical colleges and at this time 56 percent of the population was required to produce the needed food and fiber for the entire population. Today only 8 percent produce an abundance of the requisite food and fiber. After the establishment of the agricultural and mechanical colleges, we saw the results of advances in the agricultural sciences and in technology. We saw it go out into the field and be used by each and every farmer who was trying to do better. We saw the establishment of the post of county agricultural agent and we have the results before us every day.

Look at Title I of the Act. Title I is to help break the poverty cycle. Title II is for needed and necessary materials, Title IV for research and training, and Title V to strengthen the administrative unit. We need to look at Title III almost as a keystone in a bridge that will help put research findings in the classroom. Paul Mort found that three valid educational ideas were in 15 percent of the schools 25 years after they had been validated. Title III can serve to shorten greatly the amount of time it takes to put the research findings into classroom practice. What is the purpose of Title III? Look at the whole Act and you will see. What funds are authorized to carry out these purposes? One hundred million dollars. If you read this section carefully you will find that for the first year this is two-year money.

Who may make application? A local educational agency or agencies--defined as the local administrative unit having control of the schools--the school district, the superintendent, and the board. This could be at county level. In some instances the state education department may apply as a local educational agency, but these situations are rare. Hawaii, for example, does not have what we call local school districts. All the schools are run by the state department of education. Trust agencies also may apply. A college or university may apply if they have direct administrative control over a public school The applications will be submitted simultaneously to the state department of education and the U. S. Office of Education. State departments of education will review and make recommendations.

A question and answer period followed A. Neal Shedd's presentation. Frank Crockett asked: "What will be the position in regard to projects which are described by example as being eligible but which may already be going on to a certain limited degree by the states themselves, for example, concerts for children?" Shedd's answer: "The law speaks of quantity or quality and therefore you can do these on a greater scale. Be certain, however, that your proposal does not supplant what is now going on." Clarence J. Hesch queried: "How is 'camp' defined?" Replied Shedd: "It is a situation where children could be housed in separate facilities away from home and away from the school for more than one purpose." Samuel T. Burns wondered: "In regard to 'after school study area', would it be possible to provide practice facilities and tutoring in music under that?" "Yes, sir," affirmed Shedd. Burns then asked: "Under materials resources', could you include the loan of instruments?" Shedd answered: "Yes, sir, but make sure you do not supplant local effort. Also keep in mind, ladies and gentlemen, that the word 'cultural' is used almost every time the word 'educational' is used, for the first time. This is very important to your group."

James Andrews queried: "Are no agencies eligible, like state music teachers' associations?" Replied Shedd: "Other agencies may participate in the program under a contract from the local educational agency who has a grant for such a program. You may contract with an opera company or a symphony orchestra, for example."

Title V

Title V of Public Law 89-10 was discussed by Kenneth M. Parsley, whose comments follow:

> Actually this is a visual presentation. As you know we have an interest in developing a base line of information which will give us knowledge of the levels of development of the various state educational agencies so that we may, first of all, be able to report to Congress and to our advisory committee on the changes which have taken place as a result of the Title V appropriations during the fiscal year of 1966. Second, part of the law provides that we be able to identify maintenance of level support. The intention of this act, as you know, is not to supplant state legislative support of the state agency. It is to augment, and as a consequence, we need some information about the present levels of support.
>
> We started out on June 1 and will have visited every state by the end of this week with the possible exception of North Carolina and Alabama and Guam. It is our intention to work through materials, to be sure that people understand the operation of the act, to be sure they know how to assemble resources material, and so on, and also work some up to application state. We have applications in tentative form from four or five states, so we will be able to react to these and try to interpret the regulations as they are presently formed.

Data Base. The materials to which I referred might be called a data base. We call it common code for educational functions. Within this we have organizations, personnel, expenditures, and the program These are all interrelated. From data base we move into a planning stage. This is either handled through the state suggested activities, or we had originally provided for preliminaty planning grants, but this was in anticipation funds would be available by July 1, which they have not. In the interim, most states have gone ahead on state-supported planning activities and developed a plan for their operation. Based on this activity, they developed the identification of major current and long range needs and from this they established their priorities which are translated into program grant applications. We move from data base to application to action and finally, will move into the last stage, which is to update the data base and evaluate the extent of change. The total program is based on a common code. The data base is formed through the material on the organization. Each state has to report its organization--the people who are responsible for handling the organization within the state. A form is made out for each person on the professional staff.

Organizations. We've asked each of the states to take a look at the program in each of 90 areas--art is one of these. Each state grades itself on where it is at the present time. In addition to that, we have asked them to indicate the priority which this program function has in their state in terms of the overall program needs of the state. We've also asked them to respond to the kind of development the program needs in the future.

Personnel. Personnel needs are concerned with states anticipating their personnel needs, equipment needs, information needs, etc. for the future so the title will be able to be carried out effectively over a long range period. In addition to that we want to know what kind of specific changes they would propose at the present time These move right into the application.

Expenditure form. We are asking states at this time to report their level of expenditure for professional, non-professional, the numbers of professionals and non-professionals. Then if they have not the capacity at the present time because of budgeting systems or reporting systems to report this information, broken down by categories, we have allowed them to lump information together in one item. These are the four parts, then of the data base. This material will be reported to the national center where building card systems and storage systems exist for this and where we will be reporting back annually the [illegible] material which we have on file for verification.

These are the uses to which the data base can be put: (1) to provide information for the national center of educational statistics for the use of various Office of Education programs. At the present time we are asking information of this similar nature in 133 different forms of a state agency. We are trying to collapse this so we do not have to continually ask the same sort of questions. Some information which is particular to a program could well be needed, but most common information will be stored and retrieved right within the office. (2) to provide a framework for the coordination of Office of Education programs. One of the changes we have is that we will begin to coordinate Office of Education relationships with the state agencies (3) to provide a basis for current and long range planning by the Office in terms of legislative appropriations and programs that we might develop in the future, etc. (4) to provide a basis for reporting to the President, to the Commissioner, to the Congress, and to our advisory council. Based on this information we may be able to make more intelligent requests of the Commissioner and of Congress for furthering education.

Application Materials. Part I of the application is the carrying document for a variety of programs. For example, a state might come in with this form and attach a proposal for a grant in the field of music, in the field of English, in the field of in-service training, and one for long range planning. All of these separate grants would be carried by this same document. Then, if during the year the state has other allocations and wants to take advantage of them they can term those program requests as amendments to this general application form. The reverse side of it has some information about how you are going to prorate costs and how you are going to handle your accounting procedures, etc.

Part II is actually a program grant application. In this we ask for some basic information in simplified form. In summary description, for example, we are seriously asking states to keep their reports within that space. We are not interested in a long report. We are anticipating that you will be able to identify these things in fairly succinct form. We have first a description of major needs, then activities currently being carried on, then source of funds under which they are supported, whether they are state or federal, or whether they are derived from private funding organizations. We ask for a description of the major steps and improvements which will be undertaken in order to meet these needs, a description of the development and improvement of activities which are currently being carried on, a brief description of how the new activities will significantly develop and improve, and a list of new activities other than those proposed in this program which will contribute, and which you are going to initiate now.

Budget Breakdown. A short form lists program function and different personnel who will be employed and descriptions of their qualifications. The top part of this form resembles your expenditures form.

Part III is required to accompany any application for program grants. States have had an opportunity to examine the questions of what their relative needs are, priorities, etc. and by developing out of program analysis material, they can describe activities through which they went to develop overall planning, which is necessary to participate under this title.

Under Section 505 of the Act, provision is made for special projects. These are thought of as being the combined effort of several states which have some level of sophistication on the area under consideration who will pool their resources and make a giant step forward in the field in which they are anticipating participation. For example, the Rocky Mountain states have got together and are talking in terms of how to go about the process of long range planning in the field of education. This is 10- to 25-year planning. How do you begin to develop the capacity to anticipate facilities, movements of personnel, population shifts? What kinds of planning need to be involved in this sort of long range function? We have another possible proposal from the New England states to look at educational research. There is the possibility of a curriculum development study in the southeast. Also there may possibly be a public information study--how we get information to the public which is necessary to present an accurate image of education.

None have been approved, but all are in working stage. They may be able to participate if they fulfill the criterion of having more than one state--we are talking really about three or more states--participating to study together something which has promise of making significant contributions to the solving of problems of the states as a whole rather than attacking the individual problem of a single state. We have been examining the past couple of days what effect federal support has had on certain areas. What has happened to vocational education, for example, which has had long-term federal support? What has happened to NDEA-supported subject matter areas like science, mathematics, and social studies for perhaps a shorter period of time? Then what has happened to such areas as art, music, and dramatic arts? Well, it is a rather dramatic picture, as a matter of fact when you begin to block this out. The levels of development are immensely different--quite significantly different and we feel that anything in which the federal government becomes involved fiscally tends to be furthered in some way. Money does work!

I thing it would be fair to say that one of the areas in which we would anticipate receiving proposals in support of would be music. I've had this proposed by a couple of states already. In fact in the curriculum group meeting of a special project, we had a representative from North Carolina who already has been involved in stressing this as a step forward in the area of curriculum development.

Following Kenneth M. Parsley's presentation, opportunity was given for delegates to ask him questions. Clarence J. Hesch queried: "Did I understand you to say that each state has listed from 90 curriculum areas its order of need of assistance?" Parsley replied:

> Yes, each of them has examined--we've given them an instrument--and they've looked at the areas which need support. A tabulating shows that art, music, and the dramatic arts have tended to be recognized as being high in need of improvement and low in level of present attainment. The word "priority" has to get in here, which is that B section. We did not tabulate priorities, but only present level of development and need for development

Hesch then asked: "Is it possible to upgrade professional competence of staff members presently employed?" Parsley answered:

> Entirely supportable--sabbatical leave programs are highly desirable. For example, you could get an advanced graduate student from a university to work in the state agency while the person goes out to get additional training or goes to another state with a highly developed program to work with that state and then come back and apply techniques that he has learned.

In concluding the discussion, Harold W. Arberg reiterated "each of the states should fully explore resources that presently are available for improving state programs as well as the resources which are going to become available in the future."

CHAPTER VI

IMPLICATIONS OF RESEARCH FOR STATE MUSIC SUPERVISION

Throughout the conference implications for research studies to improve not only various phases of music instruction but also music supervision were evident. A need was expressed for structured research which would: (1) collocate data on research related to music supervision, (2) furnish information on the conditions of music supervision in various states, (3) synthesize and analyze supervisory functions, and (4) evaluate the effectiveness of state music supervision in individual states.

The accord of conference delegates suggested that an application of research findings in music education could bring about more effective: (1) evaluation of the music learning process, (2) evaluation of teacher growth, (3) development of a desirable teacher-pupil ratio, and (4) understanding of the creative process inherent in outstanding programs of music education.

Sound research, of course, is predicated upon adequate financial support, among other factors. To identify sources of government support, in addition to Titles III and V of Public Law 89-10, it was deemed advisable to review subsidies which may be obtained by an individual or state or other agency such as a college or university. Harold W. Arberg, Music Specialist in the Arts and Humanities Branch of the U. S. Office of Education, was on hand to share this information. His presentation follows:

New Title IV Amendment to the Cooperative Research Act

Title IV of Public Law 89-10 amends the Cooperative Research Act of 1954 (Public Law 83-531). Research proposals under Title IV come to the Branch and are monitored by us if they deal with research developmental activities. Proposals under Title III or Title V will have their own panels for review. Although the Cooperative Research Act was passed in 1954, it was not until about three years ago that we began to get any of the research money allocated to music. Previous programs authorized under the old title still are possible and the applications format is essentially the same for all. The format for applying for these is currently being revised within the Office, but the old formats are still used.

Small Contracts. Small contracts are limited to $7,500 plus a certain amount for overhead (not to exceed 20 percent). There is an 18-months duration limit. There are no deadlines for these applications. Proposals come to us for preliminary evaluation. If it appears as though they are within the program they are sent to field readers in music education. These are people who have agreed to serve as experts for us in absentia, because we send these proposals to them. There is a minimum of three. If a majority of the three feel that the proposal has merit, it is recommended to the Commissioner for approval. Once that approval is obtained the contract is negotiated, usually by telephone, after the forms have been sent out in advance. The contract comes back and the institution is in business.

Developmental Activities. The other major program without deadlines is called developmental activities. These are projects designed to explore a particular aspect of needed research in music--probing into areas of excellence with the idea of making studies in depth and then of disseminating these. One example recently completed will look at 12 or 15 examples of the use of music creatively in school music programs, grades K-12. There are no deadlines. The idea is submitted in skeleton form (for preliminary evaluation) then we get approval of an advisory panel to invite an official proposal from you. There are no limits on funds. Those above $35,000 must be referred to the parent advisory council which we call the research advisory council. We have a separate panel on arts and humanities which reviews all of the proposals in our area.

Basic and Applied Research. Basic and applied research is controlled experiments. Deadlines are September 1, December 1, and March 1. The same procedure is followed. An application is submitted to us, then reviewed by the arts and humanities panel, which is convened approximately a month after deadline dates. Recommendations are made in view of priorities, available funds, and soundness of the project. The Commissioner then approves or disapproves, depending on availability of funds.

Curriculum Improvement Program. This procedure is used if you want to develop new curriculum materials based on data previously obtained or on experience (some empirical data which have been amassed). We have underway right now in the elementary level a repertory project that is being administered by the Juilliard School The latest word on that is that during the past year a great many very exciting pieces of new material have been gathered and this coming year will be tested in a variety of school situations around the country. We have two new projects that are at the junior and senior high school level to develop not humanities courses, but rather, intensive courses in music literature at the high school level. One is being done by Bennett Reimer at Western Reserve University, another by Neal Glenn at the University of Iowa, and one is at the high school in Greenwich, Connecticut, being directed by Kenneth Wender, who is also music education staff member at the Yale School of Music. The same deadlines as thes others apply, and the same procedures.

Research and development centers also are possible We have none in the area of the arts, but it is something we will need under the new laboratory content.

The New Title IV is a greatly expanded title. These have all been contracts thus far. Now the Commissioner has the authority to make grants not only to colleges and universities and state education agencies, but also to individuals and non-profit groups. This is also the first training authority which we have had.

One of the projects which we are currently supporting is a digest of research studies over the past 35 years which is being done by Erwin Schneider and Henry Cady at Ohio State University. Those documents which seem to have a pertinence to music education are being culled from the mass of some 20,000. They are being abstracted and will be made available from our new educational research information center (ERIC) as a part of this project. They hope to conduct a seminar in research in music education which will feed directly into the provisions of this act. We have a great unrealized potential in research in music education. A good deal of training and dissemination are needed before we can make effective progress in this field. We have the authorization now to do it--the funds can be made available, but we've got to know where we're going and how to get there, and who ought to be driving the train.

Training in Research. Traineeships, internships, pre- and post-doctoral fellowships, etc. are all new. My personal approach to all these things is always a positive one--not what can't we do, but what can we do under the Act.

Laboratory Program. These are to be major centers which have several components. They will serve regional and national needs. The laboratory as it is envisaged is designed to focus the educational, scientific, cultural and other resources of various regions and the nation as a whole and promote quality education through research, development, dissemination, and training.

All of these programs are dedicated to the promotion of excellence and quality in education. We do not want to say that this is the way everything is to be done. These are exciting new prospects for music which all of us care something about or we wouldn't be in the business. They are challenges and pretentious, but they are by no means being presented as any sort of panacea for all of your problems. There isn't going to be any one packet you can wrap up and give to all of your teachers--it never will work that way and it's the last thing in the world that the Office of Education is thinking of in helping to develop these. It is true the material is there. If it is good, use it, if you don't like it, don't use it

Many manifestations of areas in which research grants are possible were unfolded to conference delegates. Some specific projects underway were listed, but it was impracticable to delineate projects which might be particularly advantageous to any one individual or state represented.

CHAPTER VII

CONCLUSIONS AND RECOMMENDATIONS

Concluding Statements

By the time the National Conference to Improve the Effectiveness of State Supervision of Music had concluded its second day, delegates from the 32 states represented, although weary from the intensive sessions, overwhelmingly expressed the consensus that they had been both stimulated and enabled to find solutions to some of their problems.

There were presentations, followed by productive interaction, for the state supervisors of music and for delegates from states without a state supervisor. For the state supervisors, there were sessions devoted to "Improving the Effectiveness of the Office of State Music Supervisor." Suggestions for instituting the office of state music supervisor were offered to delegates from states without this position. For both groups there were meetings to delineate some of the newer curriculum developments in music. Finally, research opportunities of a general and specific nature were related.

To recount in this report the reactions of each individual who attended the conference would not only be prohibitive but also impracticable. Feasible to include, however, as typical of those submitted by conference delegates, are remarks by the four consultants.

Samuel T. Burns acknowledged: "I have been impressed with the vitality of the sessions." "The discussions have been very fruitful," asserted Maurice C. Whitney. "We haven't always found areas of agreement," he continued, "but I think that what we have done here is nearly as important as the fact that we have tried to do it. In other words, we have established a process for it. There are several things which I think we need to explore further." Ray E. Reid befittingly concluded: "We have had several very effective discussions.

I go home feeling that music education is in very good hands throughout the country. For those of you who have, I hope you may continue to have, those of you who have not, may have."

Recommendations

Implications for additional study appeared throughout the conference. The recommendations which follow represent a consensus of accord:

1. State supervisors of music should evaluate and help to disseminate research findings related to the improvement of music instruction.
2. Controlled studies need to be conducted related to music scheduling which will result in more effective learning. Modules of time, for example, appear to be promising.
3. In accord with newer educational philosophies, a thorough study of the problem of required *versus* elective music on the secondary level needs to be undertaken.
4. Action research studies need to be conducted in several areas of the music curriculum. For instance, it might be revealing to learn whether or not techniques of vocalization can improve instrumental performance of junior high school students.
5. More attention needs to be given to determine whether or not it is possible to discover and improve musical sensitivity.
6. There needs to be a greater utilization of programed instruction, especially in conjunction with the training of classroom teachers in music.
7. Efforts need to be continued to locate ways to bring about more functional learning of theoretical, historical, and other musical aspects in choral and instrumental groups.

8. More attention needs to be given by states appointing a supervisor of music to the relationship between funds available and the caliber of leadership expected.

9. More effective means are needed to enable the state supervisor to of music to inform members of the state education department, local school administrators, and music educators of his activities and services to them.

10. A team of workshop clinicians is needed to travel all over the country to normally inaccessible regions to assist with upgrading music programs.

11. For the benefit of states hopeful of adding the position of state supervisor of music, more effective circulation of information is needed relative to circumstances which led to the appointment of a state supervisor of music in states which have one.

No attempt was made to assign priorities to the recommendations just enumerated. Conference delegates agreed, however, that all should be implemented as soon as possible for more effective supervision and instruction to take place.

APPENDIX A

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APPENDIX B

STATE SUPERVISORS OF MUSIC
(as of December 1, 1965)

Alabama--Emerson S. Van Cleave, State Department of Education, Montgomery

Delaware--Floyd T. Hart, State Department of Education, Dover.

Florida--J. Richard Warren, Consultant in Music Education, State Department of Education, Tallahassee.

Georgia--Frank Crockett, State Department of Education, Music Department, State Office Building, Atlanta.

Hawaii--Gerald W. Erwin, Department of Education, Music Education, Box 2360, Honolulu.

Illinois--William L. Johnston, 302 State Office Building, Springfield.

Kentucky--William M. McQueen, State Department of Education, Frankfort.

Louisiana--Elton A. Lamkin, State Department of Education, Baton Rouge.

Massachusetts--Robert N. Lacey, State Department of Education, 200 Newbery Street, Boston.

Mississippi--Ernestine L. Ferrell, Supervisor of Music Education, State Department of Education, Box 771, Jackson.

Missouri--Alfred W. Bleckschmidt, State Arts Coordinator, State Department of Education, Jefferson City.

Montana--Robert Q. Crebo, Department of Public Instruction, Helena

New Hampshire--Alice A. D. Baumgarner, State Department of Education, State House Annex, Concord.

New York--Joseph G. Saetveit, Supervisor of Music Education, 301 State Education Building, Albany.

North Carolina--Arnold E. Hoffmann, State Department of Public Instruction, Raleigh.

Ohio--Marjorie Malone Coakley, State Department of Public Instruction, Columbus.

Pennsylvania--Russell P. Getz, State Department of Public Instruction, Harrisburg.

South Carolina--Raymond O. Thigpen, State Department of Education, 1408 Senate Street, Columbia.

Tennessee--Robert Daniel, Supervisor of Music and Art, 128 Cordell Hull Building, Nashville.

Texas--V. J. Kennedy, State Consultant of Music, State Department of Education, Austin.

Virginia--Clarence J. Hesch, State Board of Education, Richmond.

West Virginia--James Andrews, Department of Education, Charleston.

Wisconsin--G. Lloyd Schultz, State Department of Public Instruction, Madison.

APPENDIX C

CONFERENCE GROUPS

Group A

Chairman: Floyd T. Hart, Chairman, National Council of State Supervisors of Music and State Supervisor of Music, Dover, Delaware

Recorder: J. Richard Warren, Consultant in Music Education, Tallahassee, Florida

Frank Crockett, State Supervisor of Music, Atlanta, Georgia

William M. McQueen, State Supervisor of Music, Frankfort, Kentucky

Robert M. Lacey, State Supervisor of Music, Boston, Massachusetts

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Alice A. D. Baumgarner, State Supervisor of Music, Concord, New Hampshire

Russell P. Getz, State Supervisor of Music, Harrisburg, Pennsylvania

Robert Daniel, State Supervisor of Music and Art, Nashville, Tennessee

James Andrews, State Supervisor of Music, Charleston, West Virginia

William S. English, President, Arizona Music Educators Association, Tempe

Keith D. Snyder, President, California Music Educators Association, Los Angeles

James R. Gronseth, Jr., Secretary-Treasurer, Minnesota Music Educators Association, Minneapolis

Duane C. Schulz, President, Nebraska Music Educators Association, Lincoln

Paul S. Rice, President, North Dakota Music Educators Association, Enderlin

John C. McManus, President, Oregon Music Educators Association, McMinnville

Group B

Chairman: Joseph G. Saetveit, State Supervisor of Music Education, Albany, New York

Recorder: Marjorie Malone Coakley, State Supervisor of Music, Columbus, Ohio

William L. Johnston, State Supervisor of Music, Springfield, Illinois

Elton A. Lamkin, State Supervisor of Music, Baton Rouge, Louisiana

Ernestine L. Ferrell, State Supervisor of Music Education, Jackson, Mississippi

Robert Q. Crebo, State Supervisor of Music, Helena, Montana

Arnold E. Hoffmann, State Supervisor of Music, Raleigh, North Carolina

Raymond O. Thigpen, State Music Supervisor, Columbia, South Carolina

Clarence J. Hesch, State Supervisor of Music, Richmond, Virginia

G. Lloyd Schultz, State Supervisor of Music, Madison, Wisconsin

Donald L. Marketto, President, Indiana Music Educators Association, Greencastle

E. Thayne Tolle, President, Kansas Music Educators Association, Wichita

Gladys T. Hopkins, Supervisor of Curriculum, State Department of Education, Baltimore, Maryland

Paul F. Rylander, Director of Music, Cranston, Rhode Island

Glenna M. Rundell, President, South Dakota Music Educators Association, Sioux Falls

A. Bert Christianson, President, Washington Music Educators Association, Ellensburg

APPENDIX D

CONFERENCE PROGRAM PARTICIPANTS

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Vanett Lawler, Executive Secretary, Music Educators National Conference, Washington, D.C

Floyd T. Hart, Supervisor of Music, State Department of Education, Dover, Delaware, and Chairman, National Council of State Supervisors of Music

A. Neal Shedd, Member, Working Group III for Public Law 89-10, United States Office of Education, Washington, D. C.

Kenneth M. Parsley, Director, State Agency Support Branch, United States Office of Education, Washington, D. C.

Frank Crockett, Supervisor of Music, State Department of Education, Atlanta, Georgia

Samuel T. Burns, Professor of Music, University of Wisconsin, Madison, Wisconsin

Ray E. Reid, Division Superintendent, Arlington County Public Schools, Arlington, Virginia

Carroll A. Rinehart, Supervisor of Elementary Music, Tucson Public Schools, Tucson, Arizona

Maurice C. Whitney, Coordinator of Music, Glens Falls Public Schools, Glens Falls, New York, and President, New York State School Music Association